

1984 SUMMER TOUR SPECIAL EDITION

SUMMER 1984 VOLUME 3, #2
THE SPRINGSTEEN MAGAZINE

USA \$2.50
NUMBER 10

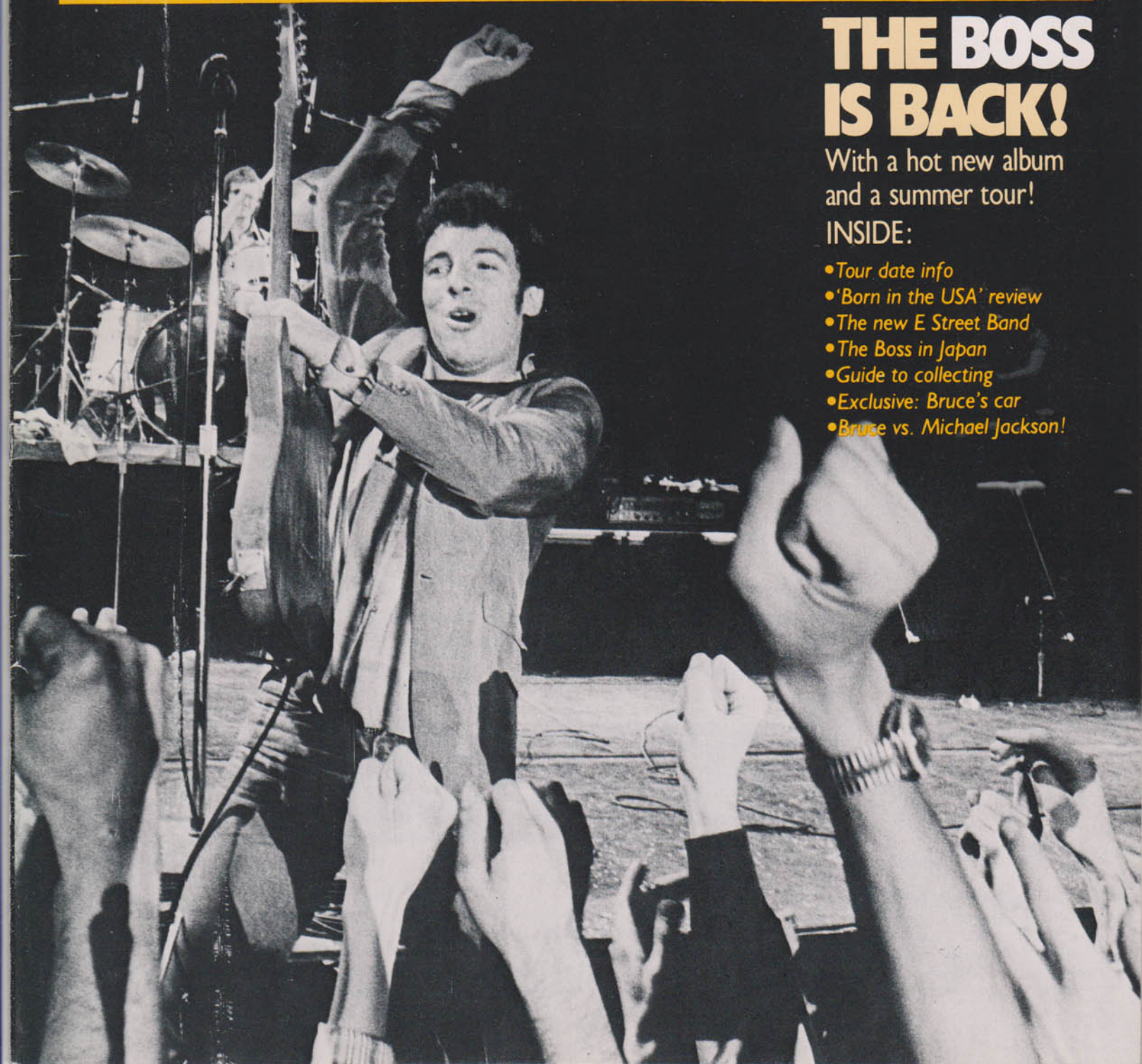
Backstreets

THE BOSS IS BACK!

With a hot new album
and a summer tour!

INSIDE:

- Tour date info
- 'Born in the USA' review
- The new E Street Band
- The Boss in Japan
- Guide to collecting
- Exclusive: Bruce's car
- Bruce vs. Michael Jackson!



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Backstreets

The Springsteen Magazine

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In the news

Thundercrack: the Boss is back

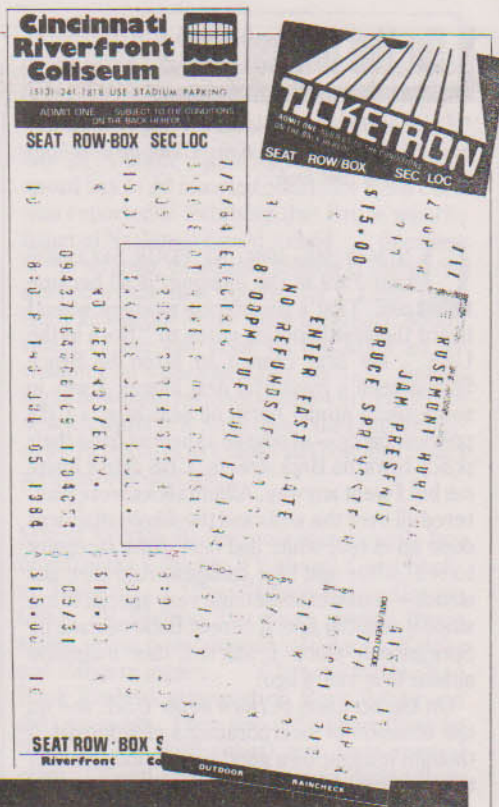
THUNDERCRACK, THE BOSS IS BACK! On June 4, 1984, Bruce Springsteen and the E Street Band released *Born in the USA*, the long awaited follow-up to *The River* — if you don't consider *Nebraska* this stands as the longest wait between albums of Springsteen's career. The album, which shipped gold, and the summer tour dates already announced, were greeted by Springsteen's legions of fans with something just short of hysteria.

The midwest tour dates that were announced in mid-May for July shows, literally sold out as fast as ticket sales could be transacted, breaking records in some venues. The first single off the album, "Dancing in the Dark," bulleted to the top ten in four short weeks on the charts and seems destined to be Bruce's first number one hit if it can beat the new Jackson's record.

Born in the USA will be Springsteen's biggest commercial success — it is the most accessible of all his recordings and it will get the biggest push CBS has ever put behind a Springsteen record. The record company plans a massive advertising/media blitz that will make Springsteen more visible than he's been since he found himself on the cover of *Time* and *Newsweek* in the same week. As one CBS executive told us, "If we can't make this record a number one hit then we should be in the grocery business selling vegetables."

And amid all this activity, the E Street Band underwent the first personnel change in nine years when Steve Van Zandt formally announced his departure from the band and in a surprise move Nils Lofgren, former guitarist for Neil Young's Crazy Horse and a solo performer, was tapped as the new guitarist. The new band began rehearsing in May at the site of the former Big Man's West in Red Bank, New Jersey.

On May 16th, MTV premiered the first Springsteen video (apart from the "Atlantic City" clip which does not feature Bruce) when "Rosalita" was released with much fanfare. The clip is a live concert performance from Phoenix in 1978 and is one of the longest videos on the air at MTV. It immediately was added to high rotation on MTV and all other cable rock programs. A video for "Dancing in the Dark" is in production at the moment — no word yet on exactly what it will be of, but it should be out very soon. There's also talk that CBS may release more of the older performance videos (why have they yet to release the *No Nukes* clips?) — there are three other songs from Phoenix on film. Strangely enough the Phoenix film footage has been in the hands of private collectors for years and copies that are of better picture quality than the MTV one (which is a little fuzzy) are commonly available. 🍀



Summer tour dates announced

ON MAY 16TH THE WORD CAME DOWN all across America: the next morning tickets for Bruce Springsteen's shows in the midwest would go on sale. There was almost no advance warning — most people heard about the dates when MTV splashed them across the screen following the world premiere of the "Rosalita" video. At our press deadline only the early part of the summer had been announced — most shows sold out as fast as tickets could go on sale. Bruce has also been adding shows in most of the midwest cities — he never plays more than three days in a row and the word is this tour he'd even like to limit that to two dates in a row. With a four hour plus concert, we can understand.

Anyways, the tour dates so far make almost no sense, they jump all around the midwest. The latest word is that this summer Bruce will finish up in the east and south, then go across the country to the west (he certainly won't play LA until the Olympics have packed up and gone) then head up to the Northwest and from there travel over to Japan and Australia. Then, depending on whose story you hear, he'll play Europe and finish up the United States again.

From every source, however, the story is that this tour will be at least a year long and possibly twice that long.

Here are the dates announced so far:

June 29, St. Paul, Minnesota.

July 1, St. Paul, Minnesota (there was also talk of a third St. Paul show).

July 5, Cincinnati, Ohio, Riverfront Coliseum.

July 8, Cleveland, Ohio, Richfield Coliseum.

July 9, Cleveland, Ohio, Richfield Coliseum.

July 12, East Troy, Wisconsin (an outdoor show in an amphitheatre).

July 13, East Troy, Wisconsin.

July 15, Chicago, Illinois, Rosemont Horizon.

July 17, Chicago, Illinois, Rosemont Horizon.

July 18, Chicago, Illinois, Rosemont Horizon.

July 21, Montreal, Quebec (in an outdoor stadium).

July 24, Toronto, Ontario.

July 27, Saratoga Springs, New York (in an outdoor facility).

July 30, Detroit, Michigan.

July 31, Detroit, Michigan.

It's also been announced that there will be upwards of ten dates in August at the Meadowlands in New Jersey, and possibly ten in New York at Madison Square Garden. All of August should be dates in the New York/New Jersey area. 🍀

On the backstreets

"I sick of sitting 'round here trying to write this book / I need a love reaction / Come on now baby give me just one look. . . ."

ON MAY 9th, 1984, AT FOUR SECONDS past 7:49 in the evening, it all became real. That's the precise moment when I heard the first booming notes to "Born in the USA," my first chance to listen to Bruce Springsteen's masterful new album. I was in some plush studio north of Seattle at a CBS preview party — of course as seems to be their policy towards Backstreets, CBS didn't invite me but I went anyway. Album slicks were plastered all over the walls and the whole affair was done up in red, white and blue: from facepaint to red, white and blue canapes. And then the album — it meant something very special to me since it was the first E Street Band release by Springsteen since I started this magazine almost four years ago.

On the occasion of *Born in the USA*, and on the occasion of incorporating a new format, I thought it might be a good time to look back at this history of Backstreets to give both new and old subscribers a better understanding of what this magazine is about. The first issue of Backstreets came out on October 20, 1980. That was the date of Bruce's Seattle *River* show and I decided to commemorate it by doing a four page poster/magazine. A radio station underwrote some of the costs and more than 10,000 were given away free at that Seattle show. I wish I'd saved about 5,000 of those because they now bring collector's prices of upwards of \$25.

From there Backstreets went on to become a quarterly, at first printed on newsprint, then on book stock, and now the format you see in your hands. We were certainly inspired in part by Thunder Road magazine, an ill-fated similar publication that started back in 1976 and published six issues before biting it. I thought Thunder Road was great — a whole magazine devoted to my favorite performer — but then Thunder Road tried to cover other artists and also had questionable business practices: Like many other subscribers I never got all the issues I was entitled to. So I started Backstreets.

Backstreets so far has been a labor of love more than anything else. Incidentally, many people seem to think of Backstreet Records as being some corporate giant headquartered in a building shaped like a stack of records. It's simply a small mail-order-only service for collectors and it just so happens to be the name of the business. So far it's been a project whose only rewards have been personal: meeting friends, exciting people about Bruce. As more people become aware of it, I'm hoping it shall become a break even enterprise. I don't, however, ever see it as some profitable publishing behemoth: Despite "Dancing in the Dark"'s success, the audience is still too small, and as the number of subscribers grows we plan to use any potential profit to finance color and slick paper throughout. Unlike Thunder Road,

however, Backstreets is being run professionally and realistically. We promise to give you quick service and we take your trust very seriously.

Backstreets is not an official Bruce Springsteen or CBS publication and we in no way promote ourselves as such. To be perfectly honest, we've gotten very little help from these entities. I sure wouldn't mind if some CBS rep were to send me a Born in the USA t-shirt (size medium fellas) or if Bruce were to take me up on my offer of a free pitcher of beer, but I don't expect anything from Springsteen: he's a performer, not a media hungry talk show guest.

More than a magazine about Bruce Springsteen, Backstreets is a magazine for Springsteen fans and we'd very much like you to feel a personal involvement in the publication. We welcome your ideas, contributions, photos, articles, love letters and hate mail. If you're sending us something you want returned, be sure to include a self-addressed envelope with sufficient return postage — we can't afford to send back a cinder block with an image of Bruce on it. And if you write us wanting a return response, be sure to enclose a self-addressed, stamped envelope. But that aside, we do welcome your articles, photos and ideas and with them we'll together make Backstreets better.

We're now offering two year subscriptions. The price in the US is only \$18 — a small savings, but a savings nonetheless. You'll also not have to worry so much about your subscription running out and missing an issue. We are a small business and we simply can't afford to bombard you with reminder letters to get you to resubscribe. Your mailing label lists a number that is the last one in your current subscription — if it says 10 please resubscribe now so you won't forget. You can renew any time though. If you're moving, remember to write us with your new address as soon as possible — always let us know what your old address was so we can find you. And remember, you can always give a gift subscription to your Bruce buddies and we'll send a card noting your gift with the first issue.

By the way, unless you all write to protest and someone in the Seattle area volunteers to help with mailings, this will be the last Backstreets mailed in envelopes. It's too expensive and too time consuming. But if you disagree, let us know.

Every magazine in America (except Consumer Reports) survives on advertising. Since our focus is so specialized, very few advertisers are interested in Backstreets — consequently subscriptions are our only income which is why you should renew and why you should get all your friends to subscribe too: We don't have cigarette ads to pay the rent.

Getting back to the reason I started this magazine, for me, Bruce Springsteen is simply the best thing going. And if "you like the same music," as Bruce sings in "Bobbi Jean," then climb into my fantasy '57 Chevy and head on out to Darlington County with me. I'm exhausted — I need a beer.

Charles R. Cross

Backstreets

A BOSS MAGAZINE FOR BRUCE FANS!

Backstreets (USPS 712650) is published quarterly by Backstreet Records, PO Box 51225, Seattle, WA 98115, USA with offices at 723 Harvard Ave. E., Seattle, WA — subscriptions are available for \$10 a year or \$18 for two years in the US and Canada (US funds only) and \$15 a year or \$26 for two years for overseas airmail service. All contents are Copyright © 1984, Backstreets Magazine. Please address all correspondence to PO Box 51225, Seattle WA 98115.

Second class postage paid at Seattle, Washington. POSTMASTER: Please send all address changes to Backstreets, PO Box 51225, Seattle, WA 98115.

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And special thanks to the many others, all rockers, without whose help this wouldn't have been possible. Special thanks to Rex Rystedt for his help and to Kathleen Gammon for help and support beyond the call of duty.

Front cover photo: Rex Rystedt

To my grandmother who, though she doesn't even know who Bruce Springsteen is, probably shared more of his view of the world than I do.

"We learned more from a three minute song than we ever learned in school."

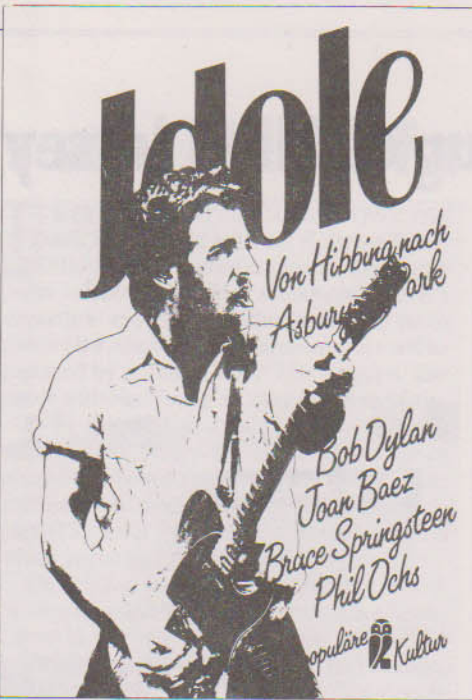
Off the wall

The back cover of this issue featured our usual Off the Wall section, this time with the magnificent Japanese *Nebraska* promo poster. You asked for it so we printed it. The original is in beautiful full color and is not mezzotinted (as we've done with this shot).

On lips

THE MOST INTERESTING AND IMPORTANT rumor we've heard recently has very profound and serious implications if it has any truth to it. We heard it from two independent, usually reliable sources, but obviously this sort of talk is nothing but gossip until it's confirmed by Bruce himself. So, with it being forewarned that this is still no more than chattering across the fence, consider this scenario: Bruce Springsteen has one more album owed to CBS through his current contract. He'll finish up this tour and near the end of that, he'll release a final album culled from outtakes from *Born in the USA* and *The River*. That will be his final record and he'll "retire" to producing and writing songs. . . . We really don't know what to think about this — it would jive with several things we've heard about Bruce already having another album in the can ready to go. It also would seem to fit with some of the things we've heard and observed about the changing of Bruce's personality: In the last several years the relative anonymity of Asbury Park has been his haven and he's avoided the spotlight. He's in his thirties and even though in spectacular shape, the grueling road work must tire him. And foremost, he's made it clear he simply hates the process of working in the studio on his albums. His band is all off on solo projects so he doesn't owe them a secure job. It was reported that one of the reasons Joyce Heiser and Bruce broke up was that she made it very clear she didn't want a boyfriend who was on the road so much. He doesn't need money; he's not interested in fame; and he seems to get all the satisfaction he needs from jamming at the Stone Pony. Remember it's just a rumor — we'll wait until Bruce tells us personally before we'll take it seriously. . . .

SIGHTINGS: Bruce spent some time in Los Angeles this year prior to the release of his album. CBS even considered bringing him to some of the exclusive album advance listening parties but since Bruce doesn't enjoy watching people listen to his work (at least for the first time they hear it), the idea was nixed. Bruce was seen in several LA health clubs, a couple times even with Steve Van Zandt. He was also spotted out on the town. . . . He also went up to San Francisco and spent the early part of May there, meeting with all the CBS people from the Bay Area and stopping in to catch Elvis Costello's solo show at the Fox Warfield. No word on what Bruce thought of Elvis's show (perhaps he was getting ideas for a solo tour to do the songs of *Nebraska*) but after the concert he was approached by several fans and he signed a few autographs. . . . The album cover of *Born in the USA* was shot in New York and New Jersey. Photographer Annie Leibowitz was shocked when she saw the picture CBS picked for the album's cover. Supposedly the session yielded a wealth of excellent material and Leibowitz had a hard time understanding using a picture without Bruce's face. . . . On a completely different note, Mitch Kupchak of the Los Angeles Lakers has mentioned several times in interviews that



he's a big fan of Bruce. He joins John McEnroe in the sports gallery. . . . A friend sent us an interesting story, speaking of sports, that told the origins of the Jersey Devil legend (the Jersey Devils are also a professional hockey team). Seems there are many people who still believe in this creature — it's supposedly giant, breathes fire, has a pointed tail and roams the swamps of southern Jersey looking for something to eat. It was first sited back in the 1800s and is still seen frequently today. A Jersey historian even leads an expedition searching for the beast — ever thought of trying the Stone Pony? . . .

PRINT NOTES: Max Weinberg's new book, *The Big Beat*, is finally out. Published by Contemporary Books and coauthored with Robert Santelli of The Aquarian, it's a homage to rock's greatest drummers (a full review in the next issue). . . . Patrick Humphries and Chris Hunt's book titled *Reasons to Believe* should be out this summer from a UK publisher. The book will have a biography and discography. . . . Proteus in the US will also bring out a Bruce paperback by Kate Lynch. . . . Dave Marsh's *Born to Run* has been translated into Japanese. . . . our friend Vera sent us a really neat paperback from Germany titled *Idole, Von Hibbing nach Asbury Park*. It has bios of Bruce, Dylan, Joan Baez and Phil Ochs. The title means "Idols: From Hibbing (Bob Dylan's hometown) to Asbury Park." Since the book is in German we don't have a clue as to what it's about. . . . Speaking of print, the LA Weekly's gossip column has been going crazy with Bruce items during Bruce's LA visit this spring. We quote: "Mr 'steen was seen with local girls Yvette and Claire checking out our club scene . . . it seems that good ol' Tommy Lasorda is friends with Bruce, and took him to see Suburbia. Bruce's reaction to Penelope Spheeris' punk film? 'It's a far cry from Asbury Park.'" The Weekly also reported that Bruce had told a couple of fans to "fuck off," which sounds remarkably out of character. . . . A new book is

due in Spain titled "B.Sp." by Javier Perez de Albeniz with a discography and resource guide. It is in Spanish. . . .

GOSSIP AWARD: The all-time greatest rumor award has to go to noted columnist Herb Caen who reported in February that Bruce was the father of Nastassja Kinski's child. . . . Speaking of the strange, Southside Johnny is being considered as the new vocalist for J. Geils Band (they kicked out Peter Wolfe last year). Southside's career has been on the skids so we wouldn't be surprised if he took it. . . . Speaking of new band members, to get in tune for his new job with the E Streeters, Nils Lofgren borrowed a boxful of live tapes and bootlegs from a well known collector. . . .

MEDIA NOTES: Backstreets was recently featured on the Canadian TV show "Good Rock-in' Tonight". . . . The Madison Square Garden Cable TV Channel has been playing Bruce songs going into commercials during Knicks and Rangers games. . . . Clarence and his Red Bank Rockers appeared on Rock Palace and did two songs. They also did a short thing on Swedish TV (four songs) and made several other TV and radio appearances during their recent European tour. . . . WORT TV located in Secaucus, NJ, recently ran a special, "From Sinatra to Springsteen." The five part show featured interviews with Southside, Dave Marsh and video clips. . . . Cornell Bogdan, a dj friend of ours from Ohio, reports that the last Cleveland Who show, Bruce came up backstage and Roger Daltrey asked for his autograph. Daltrey probably needs it considering the way his last album died. . . .

Bruceness

BY STU REID

NOW BRUCE-YOU'VE ALREADY NAMED TWO DOGS, THREE CATS, A BUDGIE, AND NINE GUPPIES "ROVER" CAN'T YOU COME UP WITH ANYTHING NEW THIS TIME?



OK MOM. HOW ABOUT... "FIRE" ???!

STU '84

Bruce's spring tour of New Jersey

BY DONNA FENTON

BRUCE SPRINGSTEEN HASN'T REALLY officially toured with the E Street Band for almost three years but if you happen to hang out in the clubs on the Jersey shore you might have caught one of his more than 50 appearances in the past year. This spring, despite spending time to finish the new album, Bruce has, if anything, stepped up his club appearances, occasionally showing up in two different clubs on the same night. He's made the Springsteen segment almost part of the set of a few of his favorite shore bands, including Cats on a Smooth Surface and John Eddie and the Front Street Runners. And of course there's always area appearances of Clarence Clemons and the Red Bank Rockers — there's a good thirty percent chance Bruce will show up. We sure hope Bruce keeps the club appearances up during the tour — in 1980 he even jammed with a country and western band at a Seattle club — maybe that's the outlet he'll use to perform the songs off *Nebraska*.

Here's a run down of Bruce's spring tour of New Jersey:

March 25, Stone Pony, Asbury Park, with Cats: "I'm Bad, I'm Nationwide," (a ZZ Top song of all things), "Lucille."

April 8, Stone Pony, Asbury Park, with Cats: "Proud Mary," "Nationwide," "Dirty Water," "Lucille."

April 13, Ripley, Philadelphia, with Clarence Clemons and the Red Bank Rockers: "Fire."

April 22, Club Expo, New York, with Clarence Clemons and the Red Bank Rockers: "Fire," "Hard Day's Night," "Lucille," "Twist and Shout."



The Stone Pony: Bruce's favorite stage.

April 22, Stone Pony, Asbury Park, with Cats: "Nationwide," "Little Latin Lupe Lupe," "Jersey Girl."

May 19, Stone Pony, Asbury Park, with Clarence Clemons and the Red Bank Rockers: "Fire," "Midnight Hour," "Lucille," "Twist and Shout."

May 26, Club Xanadu, Asbury Park, with Bystander: "Dancing in the Dark," world live premiere.

June 1, Stone Pony, Asbury Park, with John Eddie and the Front Street Runners: "Dancing in the Dark," "Nationwide," "Proud Mary," "Carol."



The Big Man charms Sweden

BY PATRICK SJOBERG

CLARENCE CLEMONS MAY NOT BE TOO apparent on the new Springsteen album but he has been making himself highly visible in Europe where his solo act is drawing quite a following. He began his most recent European tour with a live broadcast on Swedish TV from Stockholm on April 2 playing "Jump Start My Heart," "Rock 'n' Roll DJ," "A Woman's Got the Power," and "Savin' Up." He went on to play full fledged concerts April 3 in Konserthuset, Sweden; April 5 in Oslo, Norway; April 6 in Karen, Gothenburg, Sweden; and April 7 in Malmo, Sweden.

I saw the Malmo show which was great. He played about 110 minutes beginning with an instrumental version of "From Small Things." Then he continued with most of the songs from his album, getting a very positive response from the audience. The crowd sang along on all the songs and Clarence was very pleased. I stood near the stage during the entire show and by the end my clothes were soaking wet.

When Clarence did "Fire," the crowd just went nuts. Before the second verse a guy started to sing "Romeo and Juliet" and Clarence started to laugh and said that he'd have to tell all his friends in Jersey that in Sweden they do a great job of "Fire." One of the encores was a great version of "Hard Day's Night."

It's official: Steve's out, Nils Lofgren is in



May 29, 1984

FOR IMMEDIATE RELEASE: LITTLE STEVEN LEAVES E STREET BAND

Little Steven (Van Zandt) has officially announced his departure from Bruce Springsteen's E Street Band in order to devote his full attention to his solo career. The split was amicable and Van Zandt and Springsteen remain the best of friends.

Steven's new album "Voice Of America", written during three trips to Europe last year, was released in mid-May. He also co-produced and performed on Springsteen's upcoming LP, "Born In The USA."

Beginning in July, Little Steven will tour the US with his band, The Disciples Of Soul. In late August he will kick off his European tour with an unprecedented second appearance on the German Eurovision broadcast "Rockqueller."

For further information please contact Susan Clary at (213) 461-9141.

Official press release from EMI.

IT'S OFFICIAL: LITTLE/MIAMI STEVE VAN Zandt is no longer with the E Street Band. EMI, Steve's record company, sent out a press release in late May announcing Steve's departure and finally putting an end to more than a year of is he or isn't he debate. He will be replaced by noted guitarist Nils Lofgren, formerly with Neil Young's Crazy Horse and Grin.

Even though Van Zandt has now officially said he's left, there are still rumors floating around that he will rejoin the band when it plays Europe early next year or perhaps his Disciples of Soul will open for Springsteen — both of which sound highly unlikely at this point.

The parting was amicable according to both Springsteen and Van Zandt. Bruce bids adieu to Steve in the liner notes to *Born in the USA* where he notes "Buon viaggio, mio fratello, Little Steven," which translates to bon voyage my close friend. Steve for his part notes on his latest release, *Voice of America*, "I want especially to thank Bruce Springsteen without whose 20 years of friendship this record would not have been possible."

Though Van Zandt is co-credited as producer on some of the songs on *Born in the USA*, he plays only acoustic guitar and is hardly noticed in the mix. His departure marks an end to inches and inches of debate in print over his status as an E Street Band member. He made

his first official announcement of his parting last May in an exclusive interview with Backstreets when he told us "Miami has retired, really. It's just Little Steven now . . . Miami's retired to a condo in Tampa." Van Zandt, incidentally, does own a condo in Tampa.

Commenting on his announcement to the Aquarian, Van Zandt said he and Bruce remained friends. "Not only are we still the best of friends," he said, "but in no way does this reflect on the past seven years, which I'm very proud of. And everybody should know that. There just comes a time when you have to do something else."

"I'm going to miss him more as a friend really than anything else — and the other guys in the band," Van Zandt added. "Unfortunately, in this business you don't see anybody you don't work with. That's the painful part."

Van Zandt was not an original E Streeter, having joined the band in the *Born to Run* era. His involvement with Bruce, though, runs back many years as the two were in many early shore bands together, including Steel Mill. In addition to his work with the E Street Band, he's done quite a bit of producing, his most notable work being the early Southside Johnny albums which are all classics. After first joining the E Street Band, Van Zandt was the featured personality in the band. 🍀

Who is this Nils Lofgren guy?

By SCOTT MCCAUGHEY

NILS LOFGREN'S MEMBERSHIP in the E Street Band comes as a surprise to his followers as well as those of the Boss. Lofgren first came to national attention via his work on Neil Young's *After the Goldrush* and Crazy Horse's classic but overlooked debut LP. Nils, whose band Grin had achieved legendary status with live versions of "Red House" in its native Washington, D.C., weaseled his way backstage after a Young show and impressed the superstar with his songs, playing and sheer verve. With Young's help and influence, Grin was soon signed to Epic and eventually released four LPs, all of which are quite good. Among Grin's finest songs (all penned by Lofgren) are "White Lies," "You're the Weight," "Outlaw," "Moon Tears," "Direction" and "Beggar's Day." Grin's live shows (the band opened the Neil Young *Tonight's the Night* tour, on which Nils also was a member of Crazy Horse) were known for Lofgren's trampoline acrobatics as well as his always brilliant guitar work.

Since Grin's demise in 1975, Lofgren has

released a slew of solo albums to very minimal success, though about half of the seven LPs are excellent, especially the tremendous self-titled debut. Lofgren's most recent release, 1983's *Wonderland*, was one of his best, and the opening cut, "Across the Tracks," makes his new connection with Springsteen seem less than strange.

Nils toured in 1982 as part of Young's Trans Band, and seemed more than happy to play guitar and keyboards and sing "Beggar's Day" as a spotlight number. Whether he'll do more than just play guitar as an E Streeter is anyone's guess at this point—I for one, though, would think Bruce will heavily consider the number of leads he takes with a guitarist of Nil's stature in his band.

Lofgren apparently met Bruce hanging out around Asbury Park, an area both call home. They played together at a Christmas benefit this last year and the chemistry between the two was obvious. Several other local shore guitarists, including Bobby Bandiera of Bruce's favorite band, Cats on the Smooth Surface, were considered for the job but once Lofgren's name came into the running there wasn't much of a contest.



Nils Lofgren dresses no better than Steve.

A selected discography of Nils Lofgren's recordings would include *Crazy Horse*; *Grin*, and also *I+I* and *Gone Crazy* by Grin; *Nils Lofgren*, *Wonderland* and *Back It Up* (a promo only AM live LP—very hot!). There is also a best of Grin collection on Epic and a best of Nils Lofgren on A&M. 🍀

Little Steven: Out of the shadow

IF ANYONE HAD ANY DOUBTS ABOUT Steve Van Zandt's solo career, his second record, *Voice of America* should dispel these: it is a surprisingly mature album, full of anthemic rock and one which clearly should establish him as a solo performer in his own right. It may also be one of the most political rock records to come out since the 1960s.

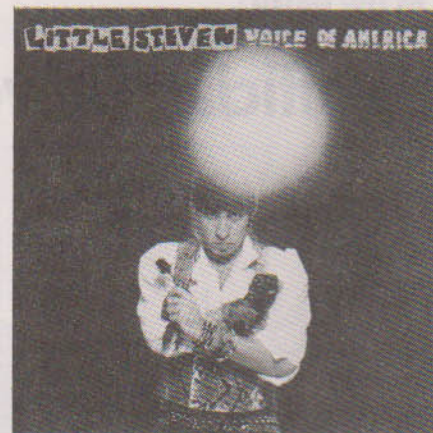
Van Zandt comes right to the point, screaming out on the opening song in his driven shrill voice "I know that we knew right from wrong once upon a time / Everything we stood for has been compromised / I been quiet, too quiet / while across our borderline people die." Of the ten songs on the album every single one addresses either our foreign policy or justice.

The best song on the album is the one tune that can also be taken to have some romantic implications — the magnificent "Out of the Darkness." Van Zandt, perhaps now comfortable enough with his own career, strikes ground right in Bruce Springsteen's yard with this one: Radio listeners around the country mistook this tune for the debut single of

Bruce's new album. For his worth though, Van Zandt gives this song a drive and a beat that you wouldn't find on a Springsteen number — the two of them together in concert *must* do this tune if they indeed ever reunite.

Many of the other tunes are equally strong, most notably "Checkpoint Charlie," "Among the Believers," and "Los Desaparecidos." Van Zandt has already found his largest audience in Europe: my guess is that this record will be a very big hit with the more politically-astute European audience and if it ever makes its way there, I can see many of these tunes ("Los Desaparecidos") becoming on par with the national anthem for several Central American nations — Sandinistas, take notice.

Though this album has a purpose and direction that his debut release lacked, it also lacks some of the romantic lyricism of songs like "Princess of Little Italy" and "Forever." Van Zandt has always seemed to be one to go for the outrageous at any cost — he shows it in his style of dress — and perhaps he might have done better to mix all this saber rattling with a



few letters home to the sweetheart.

Van Zandt has taken risks with *Voice of America* and for the most part they have paid off handsomely. He's crafted a great album that will hopefully attract him a larger audience (*Men Without Women* sold very poorly) and he's also done a record that shows him so firmly in his own turf, so inspired by this material, that no interviewer will dare ask him again about his Bruce Springsteen connection.

So long, Miami Steve. Welcome, Little Steven. You thought of running for office? 🍻

Contest

Our movie quiz was the most successful Backstreets contest yet, drawing over 100 entries. Surprisingly, many of those entries had 16 titles of Bruce songs that also doubled for titles for movies—however, many readers had titles that we hadn't counted on when we came up with our original 16. After getting all your entries, it seems the correct number of song/movie titles runs closer to twice that. So for the purposes of the contest we put every entry that got at least 16 correct titles into a hat and drew a winner—Dave Heilman of Corvallis Oregon. For the record the person with the most correct titles was John McKenna who has some kind of job with MGM so he ought to know what he's talking about. Close behind him were Deborah Greaves and Rose Mankowski. Here are the 16 titles we were looking for plus the others that we hadn't figured on and a few funny wrong answers (remember we asked that the titles match exactly).

From Greetings:

1. **Blinded by the Light** (1980, made for tv) Kristy McNichol and her brother try to get out of a religious cult.

From Born to Run:

2. **Thunder Road** (1958, Arthur Ripley). A great film starring Robert Mitchum. Bruce got his title from a fire road near Asbury which probably got its name from the movie. For a real kick check out the record of Robert Mitchum singing "Ballad of Thunder Road," a big hit in 1958.

From Darkness:

3. **Streets of Fire** (1984, Walter Hill). Pure trash.
4. **The Promised Land** (1973, Chile). Political semi-documentary.
5. **Badlands** (1973, Terrance Malick). Certainly part of the inspiration for Bruce's song—he's said this is one of his favorite movies of all time.

From the River:

6. **Independence Day** (1975) Starred Kathleen Quinlan.
7. **Point Blank** (1967, John Boorman) Lee Marvin in a cult classic.
8. **Ramrod** (1947, Andre de Toth). Western with Veronica Lake.
9. **The River** (1951, India, Jean Renoir, also 1984 US release with Sam Shepard).

From Nebraska:

10. **Used Cars** (1980, Bob Zemeckis). Wacky comedy with Kurt Russell.
11. **My Father's House** (1975, made for tv). Cliff Robertson recalls his dad.

From unreleased songs:

12. **The Promise** (1978, Gilbert Cates). Kathleen Quinlan again.
13. **Hold On!** (1966, Arthur Lubin). A Herman Hermits movie.
14. **Don't Look Back**. (1967, D.A. Pennebaker, also 1981, made for tv).
15. **Fire** (1977, made for tv). A disaster movie.
16. **Rendezvous** (1935, William Howard). Espionage with William Powell.

Other acceptable titles:

17. **Atlantic City** (1981, Louis Malle). Fantastic movie, Burt Lancaster's best role yet.

18. **Restless Nights** (1965, Casino Pictures).
19. **Cindy** (1978, made for tv).
20. **Marie** (1960, France). Bruce's actual title is debatable.
21. **The War is Over** (1966, France). Steel Mill tune.
22. **Ressurrection** (1931, 1980). Steel Mill tune.
23. **Thundercrack** (1975). A great x-rated midnight movie.
24. **Factory** (1982). A documentary.
25. **Born to Run** (1977, Disney).
26. **Open All Night** (1924).
27. **State Trooper** (1933).
28. **Arabian Nights** (1942, 1974).

Other close but not exact titles:

Back Street (1932, 1941, 1961). Two words not one; **The Heist** (1971, 1972, 1979). An alternate title for "Meeting Across the River;" **The Night** (1961); **Promised Lands** (1974); **Two Hearts in Waltztime** (1934); **Hungry Hearts** (1922); **Angel** (1937, 1982)—Bruce's song was "The Angel;" **The Come On** (1956)—Steel Mill tune; **The Wild and the Innocent** (1959), with Audie Murphy; **Ties that Bind** (1973, Canada); **The Fever Heat** (1958); **Barefoot Contessa** (1954); **Nebraskan** (1953); **Russian Roulette** (1975); **Candy** (1968).

Other titles that were pretty funny:

The Boss (1914). A silent movie; **B.S. I Love You** (1971); **Born to Win** (1971); and our personal favorite, **Loving Ties that Bind** (1973). An obscure porno flick. Thanks to everyone who entered the contest and to Jan Willis for coming up with the quiz in the first place. 🍻

AMERICAN DREAMS: LOST

BY CHARLES R. CROSS

ABOUT ONCE A YEAR I HAVE A REOCCURRING DREAM THAT'S set in the great American west at the turn of the century. I'm a field worker in the back of an open wagon coming home from a day's work. It's Saturday night, the wagon is filled with other workers and we're all facing the final sliver of sunset out across the great plain. We're singing songs, working songs, when suddenly a coyote across the ridge lets out a yelp. It silences us momentarily and then someone in the wagon yells "YAHOO" back at the coyote and we all start letting out "yahoos" and laughing as we head towards the simple pleasures of home, exhausted from the day's labor but basking in the great glory of having made it through one more day on this hard land.

It is not a very long dream — more of a vision I suppose but the feelings involved are very real and true for me. It's perhaps tied up in my visions of the west — images gained through Saturday matinees at the movies and through fourth grade history class. I can still remember when I first heard about manifest destiny: it was an amazing name to me and a fantastic idea — people living out their dreams and desires, moving west to complete their destiny. Perhaps my fieldworker dream is my own attempt to come to terms with manifest destiny, to come to terms with our past — the drives and dreams of our nation and our people.

If there were such a thing as a modern day rock soundtrack to my western dream, it would be Bruce Springsteen's *Born in the USA*, a record so deeply rooted in the American experience that it's a national treasure. It follows an obsession that Springsteen first exhibited on his brilliant solo album *Nebraska*: his great interest in the fundamental conflict between our traditional cultural dreams of how our lives should be and the cold realities of how they really are. It's a subject first explored in popular music by Woody Guthrie, further refined by a young Bob Dylan and only once before mixed into the context of rock 'n' roll, back when John Fogerty was rocking with Creedence Clearwater Revival. Springsteen carries this tradition of the American experience captured through music, into the realm of the 1980s, and in doing so he's created a rare record that is both true to Woody Guthrie's plain folks populism and at the same time sounds simply magnificent — the melodies are true to our time.

For some time there has been talk among Springsteen fanatics of tapes from the *Nebraska* sessions done complete with the E Street Band. For all practical purposes this album is the continuation of those sessions. We find the same characters we met on *Nebraska* — the chronic losers lost in a system and world they cannot control, everyday people with everyday flaws who have made fatal mistakes — but this time Springsteen shows us some quarter and despite the ultimate tragedy of their situation, he shows these characters as having hope in the face of hopelessness. *Nebraska* was the yelp of the coyote on the ridge (Springsteen mimics that cry on songs like "Atlantic City" and "Mansion on the Hill"): *Born in the USA* is the yelp and the yahoo all thrown in together, just as in our lives the great tragedies are never far from the great victories.

Springsteen has always approached his work with a method and a sense of structure similar to the way a writer composes a novel. So when he kicks this album off with a first line of "Born down in a dead man's town/The first kick I took was when I hit the ground/You end up like a dog that's been beat too much/Till you spend half your life just covering up" there is no mistaking the fact that he wants to reacquaint us with where he left off on *Nebraska*: "At the end of every hard earned day people find some reason to believe." On that album — a record so dark and morbid, so powerful you almost wish you'd never heard it in the first place — he offered no answers, no solutions to the existentialism he finds in the decaying urban landscape of his America. But *Born in the USA* does offer an answer, albeit a brief and temporary one: despite the hard times these characters face they find some solace in that wagon trip home.



From the very first song on the record, it's hard to imagine that *Born in the USA* is by the same man who recorded *Born to Run*, an album that suggested that a fast car, a girl named Rosalita and a few crazy friends were all one needed to make a stake in the world. *Born in the USA* not only explores the dark side to that life — an exhausted sort of despair that wasn't even suggested on his first few albums — it does so with lyrics and melodies that are stripped down from the patented wall-of-sound Springsteen sound: this is the minimalism of *Nebraska*'s folk songs applied to rock 'n' roll. Rather than use the chorus of each song to further his story songs as he did on his early records, Springsteen chooses here to repeat over and over again the very same chorus line as if by repetition he hopes to recreate the boredom and monotony of modern life. This technique is most obvious on the title song and on "Working on the Highway" — on the latter he uses the chorus as a percussion instrument to beat into our heads the labor that working on the highway entails. On "Born in the USA" on the other hand — one of the best songs ever written about Vietnam — Springsteen stretches out each of the chorus lines until they become in and of themselves a mournful resolution to the futility of the situation.

Surprisingly, this is an uneven and inconsistent album — only *The River* of all the rest of Springsteen's work shares this trait and that is, perhaps, only because of that record's length. "Darlington County," for example, is simply not up to the quality of the rest of the material. It's a continuation of the "Sherry Darlin'" drama done once again to the strains of frat house rock. Still, toward the end of the tune there is a brilliant break when Bruce sings "Driving out of Darlington County/My eyes seen the glory of the coming of the Lord." It's a perfect moment — sung with tongue-in-cheek sincerity, but it's simply not worth the rest of the song. These frat house rock songs seem to have an interesting place in Springsteen's musical view of the world. They are the types of songs he leans more towards in a concert setting. When he jams in the clubs of the Jersey shore, he always chooses something like "From Small Things..." rather than one of his more serious, risky tunes. For Springsteen, rock 'n' roll seems to serve both as an escape from the harsh realities of the world in performance and on songs like "Darlington County," and as a means to explore those avenues on his records.

On several of the songs of this record, Springsteen does manage to combine what is seemingly upbeat high energy rock 'n' roll with his treatise behind this album. "Downbound Train" ranks with the unreleased "Roulette" as one of Springsteen's most haunting tunes. The opening chords are simply killer riffs. It is an overpowering song, one I can't listen to without getting chills.

"I'm on Fire" is a very strange song — it sounds like something off *Nebraska* and since I've heard of the title for some time my guess is it was a tune originally written for that record. It is the hottest, most explicit

AND FOUND

sexual song Springsteen has ever written: before there was always the boyish charm of asking the factory girls to unsnap their jeans or asking Rosie to jump a little higher. This song, however, is the impassioned cry of a man in heat — at some points he almost sounds like a pervert.

Side two of this record just simply bursts out with the album's strongest tunes: "No Surrender" is a powerhouse and my choice for the best single on the record; "Bobby Jean" is one of Bruce's most poignant love songs; and "I'm Going Down" has a very catchy melody and at least one magnificent line: "We come home early burning, burning, burning in some fire fight."

A friend of mine suggested that "Bobby Jean" is Bruce's goodbye to Steve Van Zandt and I now share this theory. It sounds more like a continuation of "The Promise" than one of Bruce's typical love songs. There are more than a few hints: "We've known each other since we were 16," "We liked the same music, we liked the same bands, we liked the same clothes." It's also one of the only songs that harkens back the traditional Springsteen guitar and sax sound we came to expect from Bruce. This and "Darlington County" are the only places we hear much of Clarence.

"Glory Days" is my least favorite song on the album and since the album was too long to fit on one side of a tape, I've taken it off my cassette copy. The melody is annoying to me, sounding like my electronic phone and making me think the phone is ringing whenever I hear it.

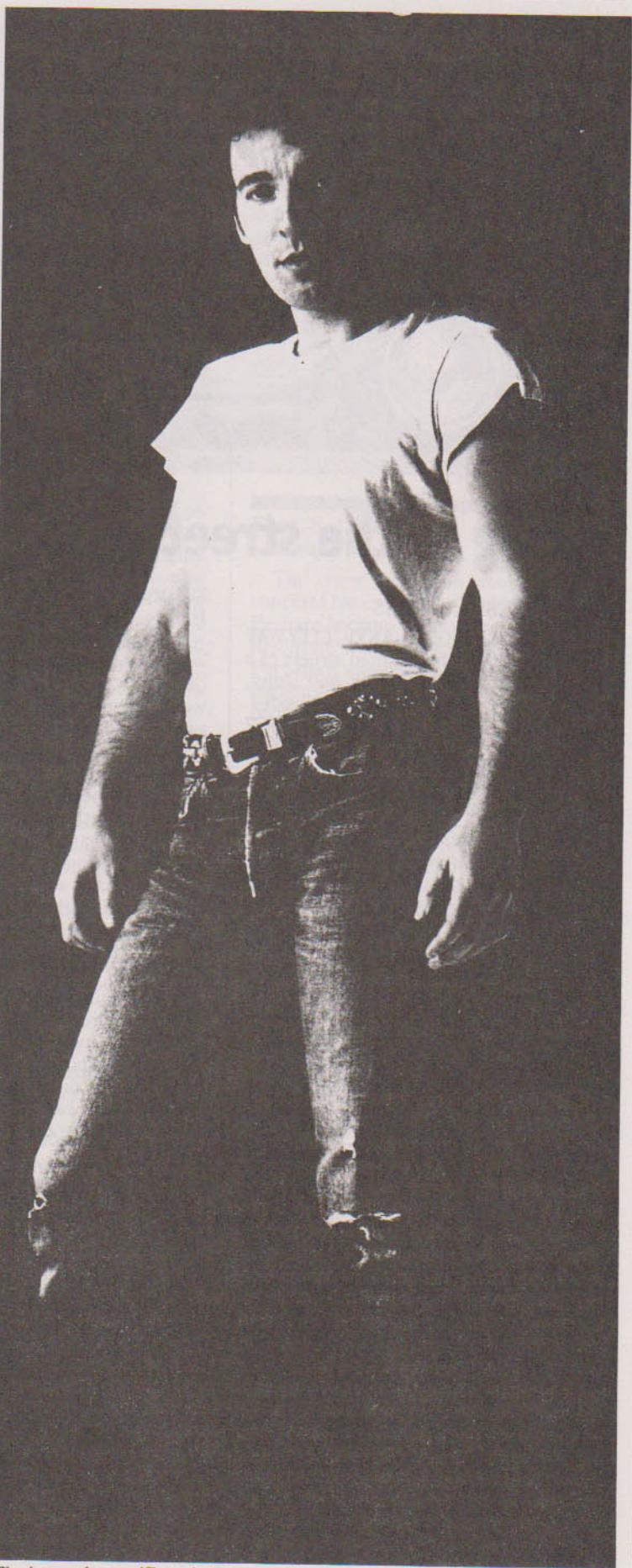
Despite the melody, "Glory Days" and the single "Dancing in the Dark" offer insights into one of the other obsessions of this album: American dreams and how they conflict with the aging process. When one is young there's never a need to evaluate and examine one's dreams and desires. But as one grows older — and Bruce and I both are growing older — there is no time but the present: dreams *must* be examined for their validity and the results of the examination are usually less than pleasant.

I'm surprised at how much existential theory a college literature professor could find on *Born in the USA*. To me Springsteen seems to follow the same theories as Andre Malraux: the human condition may be hopeless but the struggle is worthwhile, and the struggle is the very essence of what our lives are about. Bruce seems to support this concept with the "Dancing in the Dark" line: "You can't start a fire without a spark."

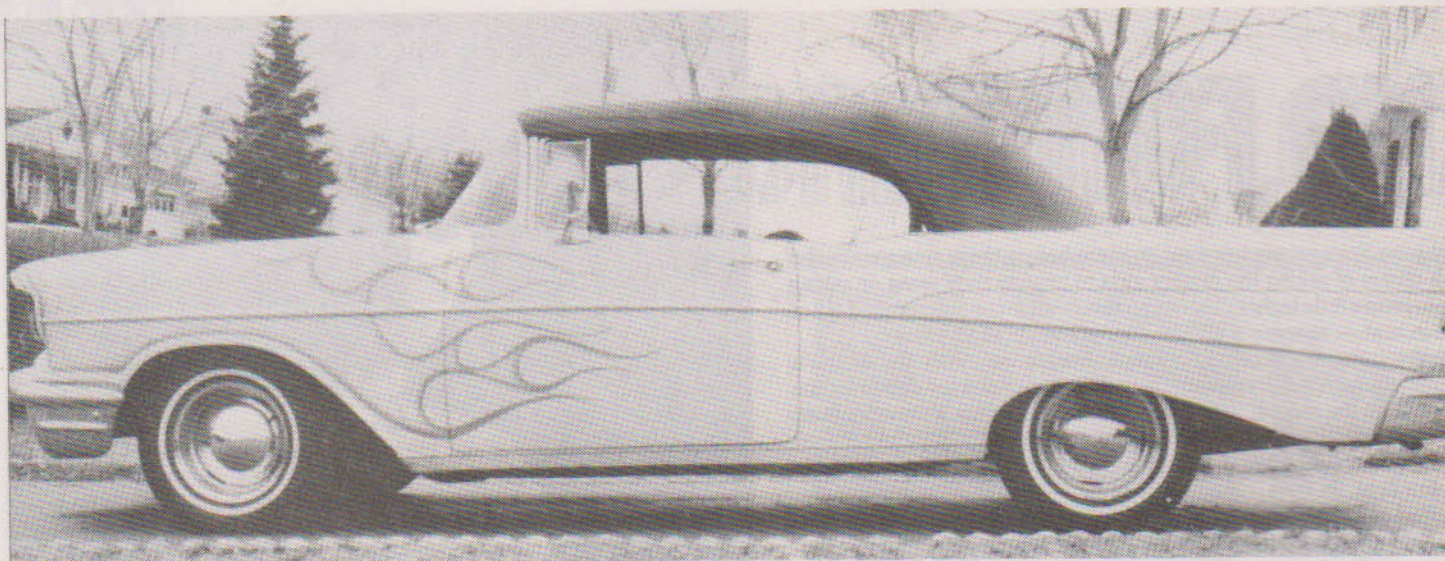
While it is Woody Guthrie that Bruce reminds us of on *Born in the USA*, it is Elvis Presley (or the ghost of Presley) that we hear on the one outtake from the record so far released, "Pink Cadillac" (the other outtakes include "Murder Incorporated," "This Hard Land," "A Gun in Every Home"). As a friend of mine suggested to me, it's the first true rockabilly trio recording from Bruce. The song is symbolic of the American dreams that Presley embodied: there is a fundamental conflict between being poor and powerless (the wanting to gain wealth and freedom) and on the other hand having it all and dealing with it. Bruce sings about money and says "I got plenty of that." And as my friend John suggests, the pink Cadillac has long been representative of what there is in this country to aspire to, as well as totally shun and hate.

For many people, *Born in the USA* will be solely a record of very hot music — it's simply the best sounding record of Bruce's career and certainly represents his greatest effort yet as a singer. Even the uninspired songs are pushed along by Bruce's good vocals. But for me, and for certain others who put the significance into Springsteen's songs that I think he intends, this record is a welcome and overdue look into the American spirit, into our manifest destiny if you will. It is in many ways the call to *Nebraska's* beck. Despite the prison-like nature of our lives, there are simple joys in this world as Springsteen so beautifully evokes in "No Surrender": "I want to sleep beneath the peaceful skies in my lover's bed with a wide open country in my eyes and these romantic dreams in my head."

And when I next have romantic dreams about that wide open country, I'll stand up on the back of that wagon and yahoo to all hell and back. 🍌



The inner sleeve of *Born in the USA*.



Racing in the street with Bruce's '57 Chevy

BY CHARLES R. CROSS

SOMEWHERE BY ATLANTIC CITY WAY it still cruises the haunted streets of a former glory town, sleek and shiny, yellow with red flames painted on its sides. It is *the car*: Bruce Springsteen's 1957 Chevy convertible. It was the inspiration for a third of his material and that being so it stands as some great mythic icon in the romantic dreams of Springsteen fans.

But it is not a dream—it exists and Brian Rogers should know. For eight years Rogers cruised up and down the Jersey Turnpike in the very same car that was the machine behind "Jungleland," "Born to Run," "Racing in the Streets" and a host of others. He bought it in 1976 from Bruce himself for a mere \$2000 and though he was forced to sell it recently for financial reasons, for years he could live out the reality of being the Magic Rat.

"I bought it from him in 1976, just after *Born to Run* came out," Rogers remembers now, speaking from his home in Jersey. "After that album came out a lot of people started hassling him and he just had to sell it. People would follow him around and pull him over and stuff."

"Mostly they just wanted to meet him but it came to a head when one girl put a pie on the seat. She just wanted to give it to him but Bruce didn't see it and he jumped into the car and sat on it."

Soon after getting pie on his rear, Bruce sold the car to Rogers who knew the band from growing up near Freehold and from trading car talk with Garry Tallent who also at that time had a '57 Chevy. Rogers was already a big Springsteen fan but he bought the car because it was a Chevy in great condition, not because it was Bruce's car.

"I'm a Chevy collector," he said. "I've had '57 Chevys as long as I can remember. And this one was in great shape. It had a

283, three carbs—it was a four speed with a Hurst on the floor."

Though Rogers bought the car for its collectibility, he soon found that a notoriety came with it. The car was featured in *Newsweek*, *Time*, *Crawdaddy* and was even on a t-shirt. And though Bruce no longer owned it, Rogers found people still flagged the car down.

"A lot of people used to chase me down and stop me thinking I was him. I used to have a beard and I look a little like him and people would insist I was him."

Rogers says some of his most magical experiences in the car came when he first heard songs like "Born to Run" over the radio. "The opening lines of 'Jungleland' were great to hear—and when 'Thunder Road' came on I couldn't help but speed."

He was forced to sell the car recently because of financial woes. Strangely enough the buyer—who paid \$10,000—was a Chevy collector who didn't even know who Bruce Springsteen was and could care less. Rogers kept the original registration, with

Bruce's signature, and a baseball cap he found in the trunk when he first bought it.

About three years ago Rogers advertised the car in *Goldmine* thinking he would sell it then. The highest offer he got at that time was \$15,000 from a Springsteen collector in Texas, though hundreds of people inquired about the car. "Many people were very honest about it," he says, "and they said they couldn't afford it but they'd love to have a picture of it. I sent out about 200 pictures."

Rogers says he's known Bruce for years from growing up in the same town and being involved in bands together. He said after selling the car Bruce never asked to take a spin in it again but everytime he saw Rogers he'd say "take care of my baby."

After Rogers sold the car, he found that his financial needs weren't so great and he says he'd like to buy the car back if he could find the owner again. "It pains me to talk about it," he says emotionally. "I swear that if I could I'd buy it back this very minute. I love that car." 🍀

Contest

Contest #7: Show us your machine

According to a 1982 insurance policy, Bruce Springsteen owned five cars—all Chevys. He insured them each for a million dollars in liability coverage (which cost \$4,000 a year). Here's a list of the five vehicles: 1960 Chevy Van; 1973 Chevy sedan; 1969 Chevy Camaro; 1969 Chevy Corvette; 1975 GMC Wagon. Perhaps he should consider doing commercials for Chevrolet if he gives up music.

In honor of Bruce's Chevys, our next contest concerns cars. We've seen some pretty neat pictures of vehicles that are Springsteen-esque (our own car sports a "BRN

2RN" personalized license plate and a Backstreets bumpersticker) sent in by readers—what we suggest is that you send in candid photos of you and your machine (stand near the front end or sit in the driver's seat or something). We're most interested in cars (and people) that look inspired by Springsteen's songs but a few bumpertickers wouldn't hurt either. Black and white photos will come out best—please send before August 15th. No photos can be returned but we'll print the best in Backstreets and reward the neatest looking picture with a Backstreets t-shirt.

Contest

Our contest #4, "The best Bruce Springsteen concert you've ever seen," drew a great number of responses and from the sound of it, *Backstreets'* readers have sure seen some great ones. The very favorite show seemed to be the show Bruce did in Philly the day after Lennon's death—many readers wrote about the emotional power of this concert. Surprisingly few readers wrote of the early shows (for our money the best show Bruce ever did was the Roxy 1975 but how many of us were there—second would be the 1974 Bottom Line show which I did see). In any case some of the best responses are reproduced here—obviously we couldn't fit all the entries but thanks to all those who wrote. Let's hope this next tour inspires some equally fantastic feelings.

Dec. 9, 1980
Philadelphia, PA

The spotlight rested on a grieving man in black as he tried to convey his feelings to the thousands before him. His words rang clearly through the suddenly hushed arena. "If it wasn't for John Lennon, a lot of us would be in some place much different tonight. It's a hard world that makes you live with a lot of things that are unliveable. And it's hard to come out here and play tonight, but there's nothing else to do." The crowd paid a silent tribute, then erupted to the blast of drums and burst of guitar that began "Born To Run." Nearly four hours later they stood, as they had through the playfulness of "Sherry Darlin'" and "Santa Claus Is Comin'," the bitterness of "Darkness" and "The Price You Pay," the bleakness of "The River" and "Independence Day," the hopefulness of "Promised Land" and "Thunder Road." They had felt the passion of "Candy's Room" and "Because The Night," the memories of "Detroit Medley" and a fitting finale, "Twist And Shout." Yet the song they felt the most was the horror of "Point Blank," which had come true only hours before in New York City. A dream died for many on December 9, 1980. But for those at the Philadelphia Spectrum that night, Bruce Springsteen and the E Street Band reaffirmed some of our dreams, and showed us why the spirit of rock and roll is eternal.

Jill Whitworth
Southgate, MI

Aug. 21, 1981
Los Angeles, CA

The night of August 21, 1981 is definitely one of the highlights of my life. It was the night that I had the great fortune to sit in the fifth row at the L.A. Sports Arena. Seeing Bruce perform was like being hit by a three hour long bolt of lightning. It was more than Bruce's live performance however, that



The greatest Bruce show!

made that night so special to me. Los Angeles is a city which permits legalized ticket agencies to operate. When a highly demanded performer such as Bruce, comes to town, all of the best seats end up being bought by these "scalping" businesses and are sold at enormous profits. Bruce found out about this and was mad. He took action and had his people devise a lottery system for selling tickets. It was in this way that the best seats were made available to his loyal fans. I was lucky enough to be one of them. It was this that made Bruce's performance all the more meaningful to me, for it showed me that he really stands by his fans. He is a man of loyalty, integrity, and action. Thank you Bruce. "You Prove It All Night" every night.

Randi Deutsch
Albuquerque, NM

June 5, 1981
Wembley, UK

The very best Bruce show I ever saw was the one and only one I've ever seen, at the National Exhibition Center, Birmingham, England.

Imagine the scene—thousands of desperate Bruce fans sitting in England, waiting for their first chance to see their hero in person, waiting for the first full tour of England ever. Then the weeks of agony, of checking the mail every day to see if you got lucky and got tickets in the draw. And the ecstasy when they finally arrived. Only to hear a few weeks later that the tour was postponed INDEFINITELY... I cried. Anyway, all was well. The day of the show finally arrived. The show itself—I don't remember the details. I couldn't tell you exactly which numbers the band played. I was spellbound, mesmerized. All I knew when I came out was that it had been worth waiting for, worth the 150 mile drive to get there and that my life would never be the same again.

Gillian Kellie
New York, NY

July 3, 1981
Meadowlands, NJ

One of the best Bruce Springsteen concerts I ever witnessed was the second show of the grand opening of the Meadowlands Arena on Friday July 3rd. A group of us arrived five hours before the concert to have a barbeque and enjoy our keg of beer. The feeling outside was anticipation of the great concert we knew we were going to see and Bruce did not let us down. The show was fantastic and a surprise guest named Gary U.S. Bonds showed up to sing "Jole Blon" and "This Little Girl," and the crowd nearly blew the roof off the arena. The feeling and energy of the music projected and created a dense wall of sound in this new building.

Martin Ventura
Roselle Park, NJ

Sept. 8, 1981
Chicago, IL

The very best and most important concert I have seen was September 8, 1981. Perhaps because I was young and it was the first time I experienced a love so great. Perhaps it was simply the feeling of lightening surging throughout every inch of my body. Saying September 8 was like heaven would be the understatement of the year. After watching that energy pour out continuously for hours on end, I realized that this was the sanctuary I needed from a typically troubled adolescent world. On that day I realized that Bruce was sterling silver on a table of paper plates. He is special and makes others feel that they are not alone out there in our sometimes difficult world. September 8, 1981 was a day of discovery and realization that somebody out there finally understands.

Melissa Durso
Buffalo Grove, IL

No Nukes
The Movie

The best Bruce Springsteen show I have ever seen was the *No Nukes* movie. I haven't been lucky enough to see Bruce in person, but I thought this movie made by the MUSE musicians was excellent. Bruce didn't have a very large performance in the movie, but he did a super, super job. To me, it showed that Bruce was concerned for his country and the people in it. When I went to see this movie, most of the people were there to see Bruce. I think he is highly respected for this act of mankind. No one can compare to Bruce Springsteen. One day I will get to see Bruce Springsteen live and I know his show will be great, but the *No Nukes* movie will always be special to me in my heart. I think he is number one and he will never "FADE AWAY!"

Renee Nye
Brooklyn, NJ

GREETINGS FROM ASBURY PARK N.J.

ロックンロールの未来
衝撃のデビュー!

アスファルトジャングルの向うから、ブルースの熱い息吹が聞こえる。ニュージャージーから飛び出したヒーローは、今、ロックン・ロール・サーキットを走り始めた。走れ、ブルース。ロックン・ロールの未来まで、

アズベリーパークからの挨拶

ブルース・スプリングステイン

BRUCE SPRINGSTEEN

SIDE・A

1. 光で目くらみ
2. 成長するってこと
3. アーカンソーの女王
4. 82番通りにこのバスは停るかい?
5. 洪水に流されて

SIDE・B

1. 天使
2. おまえのために
3. 夜の精
4. 都会で聖者になるのはたいへんだ

STEREO
¥2,500



CBS・ソニー

THE BOSS IN JAPAN

YOU WOULDN'T THINK THAT BRUCE Springsteen would be popular in Japan:

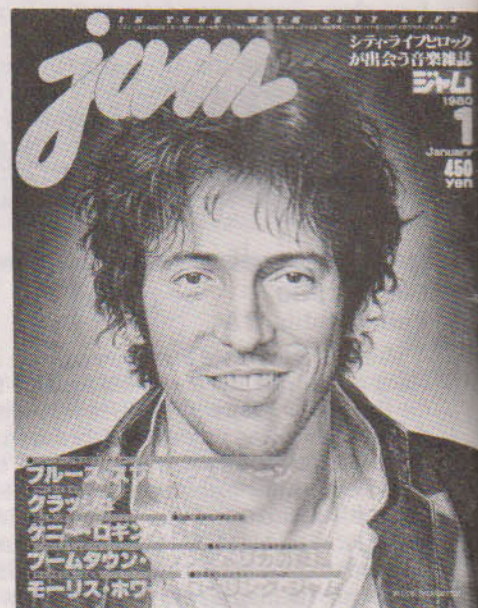
There's a language problem obviously, and the Japanese have little appreciation for the deification of the '57 Chevy. Bruce has never played in Japan or anywhere west of Seattle or east of Berlin.

But despite the logic of it, Bruce Springsteen is a bonafide superstar in Japan — and when he tours there next spring for the first time ever, mass hysteria will reign. Perhaps it's because the Japanese embrace American culture with such reverence that someone as American as Springsteen appeals to them — but then James Dean and Marlon Brando are still huge in Japan and Bruce would have to fit into that mold.

On the collector's front, Japan has a reputation for creating some of the finest recordings available (just as they create the finest TV sets) and the Japanese catalog of Bruce Springsteen material is amazing. Their reputation for high sound quality, along with their great graphic design sense, make Japanese pressings the most sought after in the world.

All of Springsteen's LPs have been issued in Japan and all have special paper inserts covered with Japanese writing. The inserts are neat but it's the sound quality that is most attractive: some audiophiles prefer Japanese discs to even the US half speed masters.

All of the standard LPs have been issued in several editions — these are determined by changes in the paper insert strip and minute matrix number changes on the record. For each album the early editions of the insert



strips are the best: the *Born to Run*, for example, features some particularly great looking red and black outlined Japanese characters. There are also commemorative editions of each album with an insert strip that states it's one of rock's best.

The very neatest stock album variation is the first edition of *Greetings* which came with a completely different black and white wrap-around cover. The cover has the same picture as the Japanese 45 of "10th Avenue" plus some interesting type — when taken off it reveals the standard first edition of the album.

The only other noteworthy stock variation is the Japanese *Nebraska* which in its first limited edition came complete with a magnificent full color poster, folded and inserted into the jacket. It was impossible to find even in Japan and commands high collector's prices now. An even smaller number of the posters were printed and not folded. For our money, this is one of the very nicest posters of Bruce yet, a must see (it's on the back cover of this magazine, in a mezzotinted version).

There are promotional versions of all the albums and most include some sort of promo booklet or insert. The promo of *Born to Run*, for example, features a white label, an insert and a special paper strip. Perhaps the neatest promo release from Japan though is the sampler album *The Last American Hero From*

スプリングステイン ブルース



Asbury Park New Jersey. It stands as perhaps the most unique and rare vinyl Springsteen item and sells for over \$400 when one of the very few copies that exist ever come up for sale. It's a collection of the best of Springsteen's first four albums and before the US promo *As Requested Around the World*, it was the only official compilation release of Springsteen's material (it has a much better selection of songs than *As Requested*, by the way). The cover is one of the *Darkness* pictures and other *Darkness* era shots are reproduced inside. On the back cover it has small shots of each of the albums and the record comes with a lyric sheet (which means that it stands as the very first lyric sheet officially available for the songs on *The Wild, the Innocent*. . .).

There are several other promo compilation albums from Japan that feature Bruce material — most notably *Killer Cuts from the River*, a special EP sampler. Also noted are *All American Top 100*, a 1980 sampler with "Hungry Heart"; *Catalogue of Sound (Rock Best 100)* which includes "Born to Run"; *Catalogue of Sound (Popular Best 101)* featuring 80 seconds of "Born to Run"; and a few other radio station/armed services type promo albums similar to the many in the United States.

Recordwise, some of the neatest items from Japan are the 45s: the majority of them have different picture sleeves and even the ones

with similar picture sleeves to the US sleeves throw in some Japanese writing to change the look. All the Japanese 45s have insert seven inch square sleeves with lyrics on the back. They are all on the CBS/SONY label.

Though the Japanese numbering system for 45s doesn't support this fact, we understand the first 45 release to be "Born to Run" b/w "Backstreets." The sleeve is the cover shot but some positively fantastic colored type is added making this one of the best "Born to Run" sleeves yet — it's also one of the rarest (there was no release in Japan by the way of "Born to Run" b/w "Meeting Across the River"). "Tenth Avenue" b/w "She's the One" followed and is also very rare — it features the *Born to Run* promo shot (with cap and smile) as the sleeve.

"Prove It All Night" b/w "Factory" and "Badlands" b/w "Streets of Fire" were released next: Both have fantastic full color sleeves that are entirely unique to these pressings. The "Prove It" is the *Darkness* cover but with a city in the background and the "Badlands" is a great live shot.

Also released in this period was "Born to Run" b/w "Badlands," as a Hall of Fame release. Many people mistake this for the original "Born to Run" b/w "Backstreets," which is much rarer. The Hall of Fame release nonetheless is fairly rare and also features a great color

(Continued on next page)

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live shot not on any other picture sleeve — it's also the perfect song selection for a jukebox.

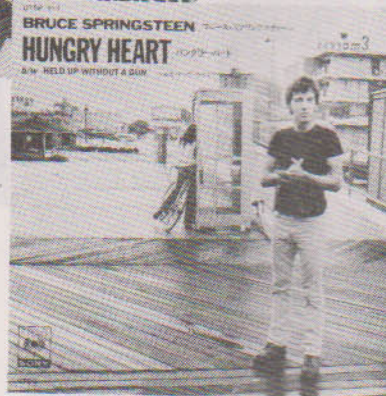
The River also had a very unique and interesting 45: "Hungry Heart" b/w "Held Up" was first released with a full color sleeve of a face shot of Bruce by Lynn Goldsmith. For some bizarre reason this sleeve was recalled and a standard US look sleeve was its replacement — the original is a thousand times nicer but once again very hard to come by. The standard "Hungry Heart" came both as an insert sleeve and as a fabricated sleeve in the US tradition.

Also off *The River* was "I Wanna Marry You" b/w "Be True," the only release of this A side anywhere. The sleeve is the *River* cover with the addition of all kinds of Japanese writing.

The only 45 released off *Nebraska* was "Atlantic City" b/w "Mansion on the Hill" in a sleeve similar to the UK release. "Dancing in the Dark" b/w "Pink Cadillac" has recently been pressed. Additionally there are white label promos of all the stock 45s. There's also a very rare promo only release of "Santa Claus" backed with a Billy Joel song that has a great unique picture sleeve. We've also heard of a Japanese bootleg, of all things, of "Santa Claus" done on a 45 on gold vinyl. The edition was supposedly limited to five. One other bootleg, the three record set "Hungry Heart" with music from the Wembley UK show, is rumored to be of Japanese origin.

CBS/SONY has also released many little promotional items and posters, most that are unique to Japan. There's a great oversize poster of the band shot from the *River* sleeve. There's also a sweatshirt from *Nebraska* given away through a radio station contest and a super neat tour jacket from that same album. This green jacket has yellow sleeves and piping and has silkscreened on the back "BRUCE SPRINGSTEEN, BROKEN DREAMS AND A REASON TO BELIEVE, CBS/SONY INC." It's probably the very nicest promo item associated with *Nebraska* anywhere. It was issued in a very small quantity.

The other avenue of Japanese collectibles that's perhaps as important as records, are the wonderful Japanese rock magazines many of which feature one of a kind shots of Bruce that have never surfaced in the US. Foremost is Jam (kind of the Musician of Japan) which is quite honestly one of the most beautifully designed and printed magazines in the world. They've featured several big spreads on Bruce





ブルース・スプリングスティーン

and even featured him twice on the cover: in their January '79 and January '80 issues. Both covers are amazing paintings done from photos and they rank as the finest artwork we've ever seen of Springsteen. Inside are great photos of Springsteen — including many never before released shots by Lynn Goldsmith. It's rumored that Goldsmith owns part of Jam which wouldn't be surprising as some of her best work (of both Bruce and other artists) appears here. There's one shot in particular in the January '79 Jam that gives a photographic perspective of Bruce we've never seen before: a shot of him on a swing set with a bunch of kids.

Music Life, another popular Japanese rock magazine, also featured a full color shot of Bruce on their October '79 issue with an interview inside (in Japanese of course). New Music Magazine also has had two Springsteen covers, one in '78 and one in '82. Both are surreal paintings and they are clearly the most bizarre images of Springsteen we've yet seen: he appears as some sort of backwoods psychopath, with skinny cheeks and a look in his eyes that suggests he's just committed a heinous crime.

Additionally, both Dave Marsh's "Born to Run" and Peter Gambaccini's "Bruce Springsteen" have been issued in Japan. Gambaccini's book is most notable — it comes with a beautiful wraparound outer cover and has many photos that didn't appear in the US version (the writing is probably still just as bad but then if you can't read Japanese you won't care).

Japanese items are relatively rare in the US and airmail postage from Japan is ridiculous (it costs \$3 in postage just to send a single) so many of these collectibles are not things you'll find at the corner garage sale. But taken as a whole, the Japanese Springsteen collection is the finest and largest of any country outside the US.

So when Bruce Springsteen tours Japan next year, he won't feel lonely: he'll be seeing his mug in all the record stores, all over the magazines and in all sorts of places. And with his first live shows in Japan, he will no doubt be giving thousands of Japanese rockers "a reason to believe."

Compiled with essential help from Yosuke Ono, Masao Tsubaki, Mitch McGeary and Mayumi Takayama.

MICHAEL VS. BRUCE

THERE WILL BE TWO FIGURES IN music this summer: Bruce Springsteen and Michael Jackson. We're

guessing that if you're reading this magazine you think more of the former than the latter. If you haven't made up your mind

yet, though, here's a humorous piece with the classic battle of bands theme, Michael Jackson versus Bruce Springsteen. ♣

Number of records sold in 1983:
30,000,000

Estimated personal wealth:
\$200 million

Sexual preference:
Ask Boy George

Current girlfriend:
Brooke Shields

Former girlfriend:
Billy Jean

Future girlfriend:
Boy George

Best friend:
That midget kid from TV

Favorite place to perform:
Grammy Awards Stage

Favorite Drink:
Pepsi Light

Hometown:
Gary, Indiana

Favorite Car:
Limo

Most expensive article of clothing:
Glove (\$500,000)

Clothing designer:
Bob Mackie

Inches his cuffs are off the floor:
6 inches

Favorite performer friend:
Paul McCartney

Favorite movie:
E.T.

Religion:
Jehovah's Witness

Number of Grammy Awards this year:
8

Quote:
"I'd like to thank all my brothers including Jermaine. . ."

Number of records sold in 1983:
300,000 (Nebraska)

Estimated personal wealth:
\$10 million

Sexual preference:
Ask Burt Reynolds

Current girlfriend:
Some college student from Jersey

Former girlfriend:
Bobbi Jean

Future girlfriend:
Patti Smith

Best friend:
Miami Steve

Favorite place to perform:
The Stone Pony

Favorite Drink:
Kamikazi

Hometown:
Freehold, New Jersey

Favorite car:
'57 Chevy

Most expensive article of clothing:
Leather jacket (\$100)

Clothing designer:
K Mart

Inches his cuffs are off the floor:
1 inch

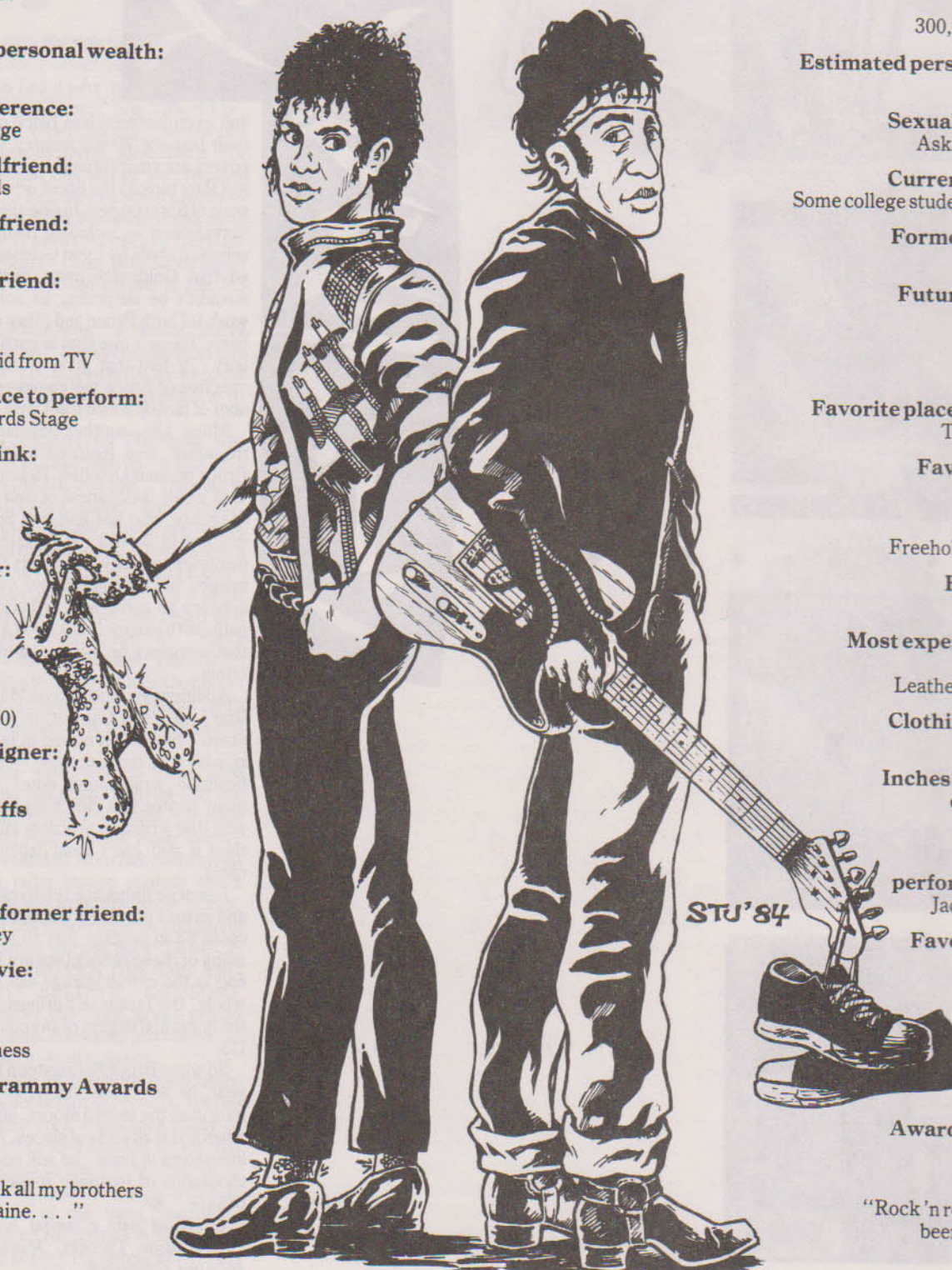
Favorite performer friend:
Jackson Browne

Favorite movie:
Badlands

Religion:
Reformed Catholic

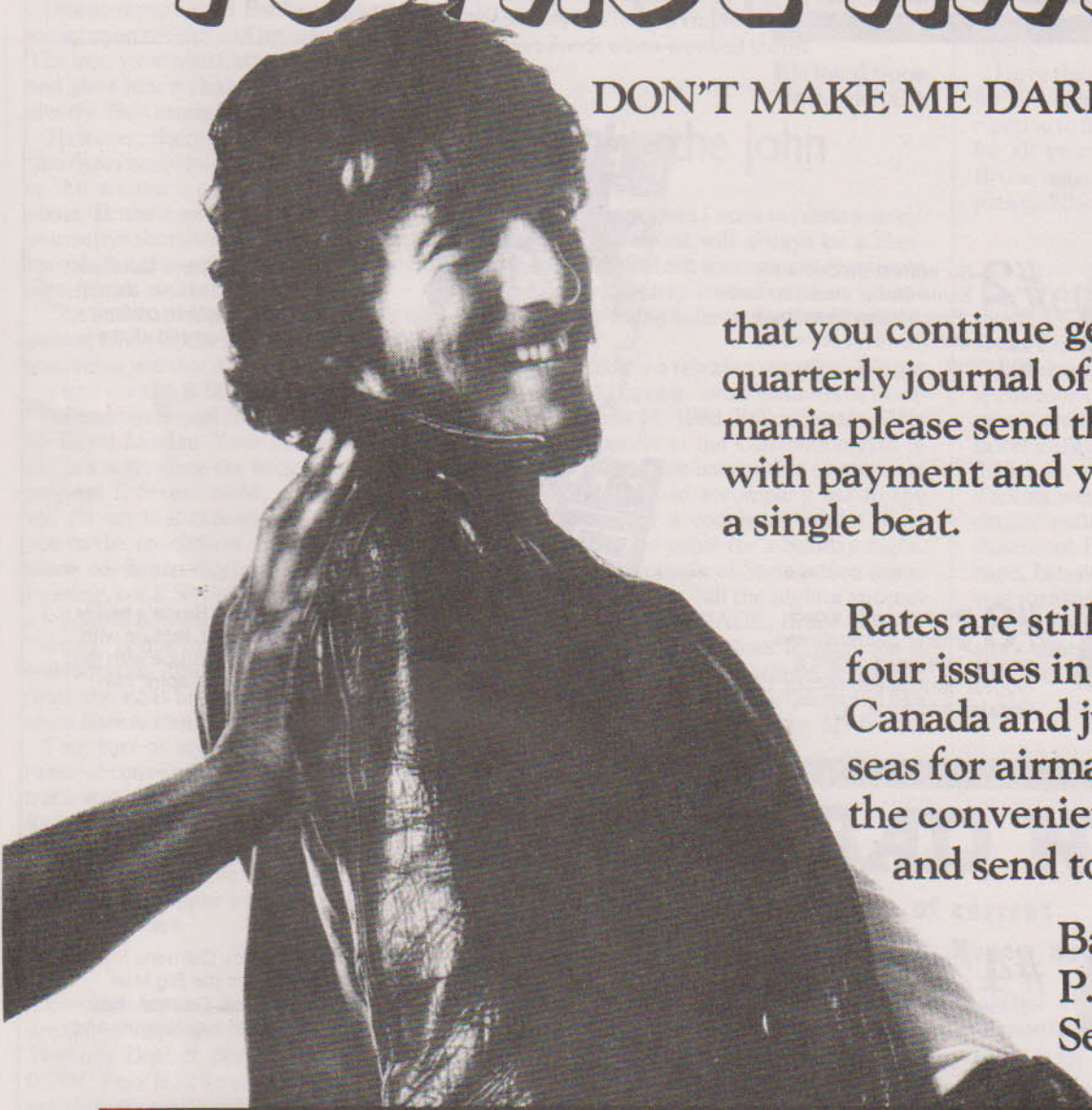
Number of Grammy Awards this year:
0

Quote:
"Rock 'n roll has always been true to me."



'I DON'T WANT TO FADE AWAY...

DON'T MAKE ME DARLING



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The Springsteen Magazine

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#1

Issue #1 — Completely sold out.



#2 Six hottest Bruce items; Santa Claus; centerspread poster; Bruce interviewed by a 9-year-old; The River reviewed and more.



#6 Exclusive Steve Van Zandt interview/feature; the top six boots; Springsteen on film; latest record news and all the gossip.



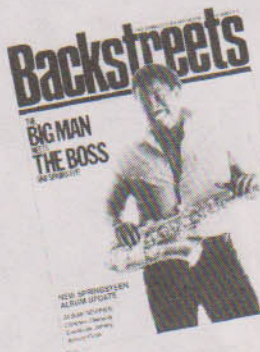
#3 The complete videography; centerspread poster; tour news; world's biggest Springsteen record; LP updates and more.



#7 Steel Mill; Bruce's heavy metal band, feature with exclusive pics of Bruce with long hair; Dutch discography; new 45s.



#4 Asbury Park map and tour guide; Bruce live at the Stone Pony; Nebraska reviewed; new live discography and more.



#8 Clarence Clemons feature — when the Big Man meets the Boss; German discography; new foreign singles and more.



#5 Complete song list of Bruce cover tunes; boot singles discography; video update; UK discography; guest spots and more.



#9 Bruce in the movies: the new Wild One; Beaver Brown interview; New books on Bruce reviewed; new single reviewed and more.

Send with payment enclosed to Backstreets Backissues, PO Box 51225, Sea. WA 98115.

In the mail

Address all correspondence to Letters to the Editor, Backstreets, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. If you'd like a response on any question, remember to include a self-addressed, stamped envelope.

"Summer" not Bruce

Dear Charles:

As always, I read Backstreets cover to cover upon receipt and learned a lot from it. The interview with Cafferty was really fine, and gave him a chance to express himself clearly. He's rarely been treated so fairly.

However, there is one error in the issue that deserves to be cleared up. I can't speak to the accuracy of what you have to say about Bruce's new album; you'll see for yourself in short order, when the thing is released. But the errors there are not terribly significant.

The one that I feel is of consequence is repeated twice in the issue. I can completely guarantee you that it IS the Red Bank Rockers and not the E Street Band who play on "Summer on Signal Hill." The guitar solo is by David Landau. Your inference is sensible in a way, since the song is cut from the original E Street mold, ca. *Born to Run*, but I'd say that this should primarily lead you to the conclusion that "Summer" is a piece of Bruce Springsteen writing/performing, not E Street playing. And perhaps it suggests how much of what emerges as a "sound" is due to Bruce and how much to collaboration (though personally I don't think the ESB has sounded much like this since *Born to Run*).

I am sure of my ground here largely because of conversations I had at the time the track was cut with both David Landau and Ralph Schuckett. I'm sure if you check this with Clarence, Max or Bruce, or anyone else who attended the sessions, they'll confirm that "Summer on Signal Hill" is CC and the Rockers.

**Dave Marsh
New York, NY**

(Dave Marsh's newsletter, Rock&Roll Confidential, is available from Duke & Duchess Ventures, Dept. B, Box 1073, Maywood, NJ, 07607. Price is \$15 a year in the U.S. and the newsletter is well worth the cost. You won't find that much on Springsteen but you will find well written solid journalism.)

Drumulators and synth

Dear Editor:

To "Dancin"—I remember when a reviewer said of Billy Falcon: "It sounds like he locked himself in a room studying Springsteen records." Now, I'd have to say, "it sounds like Bruce locked himself in a room listening to a very recent Hall and Oates record for three months." Sorta. Hell, the lyrics are typically Bruce—nothin'

to complain about. Just all the damn machines instead of real life. Drumulators and synthesizers. Good? At least it sounds like an instant '80s hit. Bruce's record company will rake in some real bucks from this one. Should be a good video if the cover photo is any indication. Woulda preferred a 'Nebraska' sound to "Pink Cadillac." The Cramps and the Ventures are okay but old-hat. I only hope the album is as good as I've been warned by fans who've heard it. "You sit around getting older. There's a joke here somewhere and it's on me." I hope it's a parody. Where's mighty Max and Steve Van Zandt when we need them?

**Richard Soos
San Jose, CA**

Bruce in the john

Dear Editor:

I love the mag and I want to relate a story, an experience that will always be a cherished memory. Last summer my roommate and I made a trip from Southern Illinois University to the hallowed soil of Freehold, NJ.

We hoped for a relaxing vacation. We got all we could have possibly desired the evening of August 14, 1983. Following the Elvis Costello concert at the Convention Hall in Asbury, I was just barely able to coax my tired roommate to accompany me to the Stone Pony for a couple of drinks. Cats were playing as usual for a Sunday night. They played a couple of Springsteen songs and I was ready to call the night a success when THUNDERCRACK, Bruce is back! The exhilaration I felt shoot through me is like none I have ever felt as there, across the bar, in walks Bruce, splitting the crowd like Moses, looking better than ever. My friend,

John Ashby, at this time felt the need to relieve himself of the Molson we had been consuming. To this day he still talks about the time we drove 23 hours to the east coast just to share a stall in the Stone Pony with Bruce.

To top it off, later Bruce came on stage and played a strong set with the Cats. This personal glimpse of Bruce was incredible. I don't know why Bruce has shunned touring nationwide the past few years in favor of playing the local bars. All I know is that I count my blessings that I was lucky enough to catch him on one of these magic club nights.

I love the new stuff—my gun definitely is for hire—and I look forward with great anticipation to the new album and tour. Thanks for all your work in turning out the best Bruce mag around. From the back of my pink cadillac. . . .

**Jerry Berg
Altamont, IL**

Ticket line headaches

Dear Editor:

Just dropping you a line to tell you I just spent four of the most agonizing hours of recent memory in line for Bruce tickets at a ticket outlet near my home. I showed up at 5:15 a.m. and got the 84th spot in line. Tickets went on sale at 9:30 a.m. at many similar outlets around Chicago and at the Rosemont Horizon. Of all the lines in Chicago, I know mine moved the slowest and I was sure they'd be sold out by the time I got up to the window. Anyway, to make a long story short, I'm going to see the Boss on July 15th.

**Jay Faler
Orland Park, IL**

THE BAD NEWS

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Backstreets

PO Box 51225, Seattle, WA 98115, U.S.A.

BY STEVEN SEMARARO

COLLECTING SPRINGSTEEN CAN BE AN expensive proposition, but it doesn't have to be. There's a lot of records and other collectable items available, but their prices vary enormously. If you know what you're looking for and where to look for it, you can build an impressive collection in a short time and still have enough loot left to afford tickets to the Bruce show this summer.

The first thing to decide when you start a collection is what type of things you are going to collect. There is a collector for almost any item you can imagine, but the beginner is better off taking a traditional route. I don't have a lot of money to spend on my collection so I have to be selective. I'll assume most people are in the same situation.

Record collecting is the most logical way for a collector to get started. Aside from EPs there is a wealth of Springsteen material on record in all forms and most of it is widely available. Because there are so many types of records, the decision to collect discs leaves the collector several options. Many seek out import copies of albums, but the new collector with limited resources is better off ignoring them. Except for rare occasions (such as the European gatefold copy of *Nebraska*), an import LP is exactly the same as the US copy (except that it costs anywhere from \$10 to \$40). A better way to start a collection is with singles. A 45 is produced by the record company for a much shorter time than an album; therefore, they become collectable much faster. A few years ago I bought a copy of "Fade Away" with a picture sleeve for \$1.25. Two weeks later the picture sleeves were hard to find, and within three months the stores were out of the single. Now it's hard to find copies of "Fade Away" or "Hungry Heart" for less than five bucks — so buy up those "Dancing in the Dark" singles.

Import singles are also more interesting to collect than import LPs, because they often have different picture sleeves from the American releases, and there are many records pressed overseas that aren't available here. "River" singles are widely available for a little as \$3 or \$4 for common releases like the Italian or English copies of "Hungry Heart" both of which differ from the US release in some way and Spanish singles with beautiful picture sleeves are sold for less than ten dollars.

Promotional records are another possibility for the beginning collector. A promo record is a disc pressed for DJs that is not intended for commercial sale. The same deal applies to promo albums that applied to foreign LPs — they're almost exactly the same as the regular record. In the case of promo albums, the only difference is a small stamp or sticker that says something like "DJ copy — not for sale." Once again the singles are more interesting. Sometimes a promo single has no B side — the A side is repeated on the back. This is done primarily so radio stations will play the song the company wants them to play, but in the process a

The beginner's guide to collecting Bruce

unique collectable is produced. In addition, promo singles often have labels that are different from the stock releases. Promo records are also issued in foreign countries making for a double collectable (promo and imported), but they are usually not worth the investment for a new collector.

Collecting bootlegs can be fun, but it can also be frustrating. Some are of excellent quality, and they are the only collectables that provide music that cannot be acquired elsewhere. Unfortunately, bootlegs are illegal and judging from the way many of them sound they ought to be. The only place to find these is at flea markets or small record stores willing to risk breaking the law to make a few bucks. If you can't find a store that charges reasonable prices you should ignore boots altogether. The majority of them just aren't worth what you'll pay to get them. Even those that are well made often have individual pressing errors (such as pops or skips), and nobody accepts returns on bootlegs. Chances are that collecting bootleg records will yield a lot more frustration than fun.

Now that you've decided what to collect you have to determine where you're going to find this stuff. There are several possibilities including ordinary record stores, used and oldies shops, flea markets, record shows and mail order outfits. The differences in price can be staggering so read on. Surprisingly the major record stores (Tower or Harmony Hut) provide the best deal on collectables — the problem is they have very few.

The small record shop or a record stand at a flea market is the place to start your collection. Any used record shop worth its salt in Eddie Cochran singles is bound to have a few of Springsteen's import singles or a promo poster or two.

Abbreviations Commonly Used In GOLDMINE ADVERTISING

lcl - light center damage	PC - picture cover
lbi - label	ri - reissue
slv - sleeve	co, bb, coh, dh - cut out, bb
cvr - cover	size hole, drilled hole in
2p or 2nd or - second pressing	disc or jacket
repro - reproduction	PS - picture sleeve
slit wrp - slight warp in the record	WL - white label
ol - on label	PSF - promotional stamp or sticker on front cover
sm split - seam split	PSB - promotional stamp or sticker on back cover
wol, sol, tol, xol, nol, wol - writing on label, sticker on label, tape on label, 'X' on label, number on label, writing on cover	DJTS - DJ timing strip
nap - does not affect play	SM - saw mark
dj, promo - disc jockey or promotional record	SS or S/S - still sealed
cc - cut corner of PS or PC	SN - small number on cover
	SR - slight ring on cover
	ST - stereo
	RE - reissue
	TS - tape seams
	TOC - tape/stain on cover

As much as I like shopping in my local record store, it didn't take me long to buy all of the interesting Springsteen stuff it had. The next step in expanding a collection is to find mail order dealers. There are primarily three types of dealers who sell Springsteen records through the mail — record dealers who sell records from many artists, Springsteen dealers who offer all or part of their collection for sale, and Backstreets ads, which have some aspects of both of the others. The best source of record dealers is Goldmine magazine. It's available at most small record shops, and it contains ads for thousands of records every two weeks. Goldmine editors boast that if you can't find what you want in their magazine it's either not for sale or it doesn't exist. Of course they're exaggerating slightly, but every issue is bound to have several neat Springsteen items. Most dealers who advertise in Goldmine sell records from many artists so they aren't looking for top dollar on every Springsteen single they sell. If you can put up with searching through thousands of records (most but not all of which are in some kind of order) to find the three or four you want, then you can find some good deals in Goldmine.

One of the best selections of rare items can be found on individual collectors' lists. There always seems to be somebody somewhere selling their collection: You'll find many of these ads in Backstreets. Most collectors, however, know the full value of their collection so your chances of finding a bargain here are slim. But if you're looking for some of the very rare, uncommon items, this is the only way you're going to find them.

When you're dealing with any collector or dealer, you'll do best to stick with reputable dealers you've known over time. There aren't many crooks in the mail order business but there are some. Also a reputable dealer wants to keep your business; therefore they are more likely to grade records fairly, deliver them promptly and to charge a fair price. You're almost always better off buying an item from someone you know and trust rather than taking a chance on an unknown dealer.

In order to let buyers know what they are buying, dealers use a set of abbreviations to describe their records. A complete list of these is included in each issue of Goldmine. The most important are "ss" which indicates that a record is still sealed, "m" which refers to a record in mint condition, and "vg" which obviously stands for very good. Pluses and minuses are used to further refine the grading system. I've found "mint records" to be very good and "very good" records to be ok. Anything rated good (g) isn't worth buying unless it's very rare. When an abbreviation reads "m/vg," it refers to both the record and its sleeve. Check the ad to determine which is graded first.

Collectables of all types are sold through the mail in two ways, set sale and auction. An item advertised at a set sale price is available for that price. If the dealer has a significant quantity of the item, you need only send the listed amount plus postage. In many instances, a dealer does not have large quantities of a set sale item. In

(Continued on next page)

New bootlegs reviewed

BY STEVE REED

IT'S TAKEN BRUCE SPRINGSTEEN almost four years to release his latest album — in that time there have been more than 30 releases of unauthorized or bootlegged material, primarily of live Springsteen shows and primarily released in Europe where copyright laws are not as seriously enforced as in the US. A few of these records have been real gems (great unreleased, essential material) but for the most part they have been shabby products — Springsteen could wipe out half this market if he would only release a live album.

The last three months have been rather quiet on the Springsteen bootleg front — there have only been a handful of new releases, though the new album will certainly increase the number of these records once again. Most of the talk these last few months has been of a ten record set titled "Through the Years." It's supposed to contain a complete concert from the 75, 78 and 80 tours and the sound quality and packaging is rumored to be excellent. It's a European release and we still haven't seen a copy — it's also probably the most expensive bootleg ever marketed: We've heard it's selling for something like \$125, making it of interest only to the most serious archivist.

"Blinded by Life" is the best of the recent boots and we've seen it advertised for reasonable prices (\$15 tops). It's a two record set of some of the Cleveland 1976 show and the sound quality is excellent. The cover is less

than notable though and the song titles originally printed on the cover are Keith Richards titles. The copy we saw had the Bruce song titles pasted over the Richards songs — even at that the Bruce song titles were seriously flawed. "Backstreets" is listed as "Dead End Street" and four of the other ten tunes on the record are misspelled which makes the potential buyer wonder if they are alternative versions: they are not. This is a typical technique of bootleggers done so that collectors think they're getting something new and unique when in reality it's just repackaged material. This type of behavior could be evidence enough to anyone who still thinks these releases are "fan club" type things done by a few collectors: A few of the European ones are, but for the most part bootlegs are made by non-fan mafia types whose only concern is making a quick buck. That word of warning aside, "Blinded by Life" also is notable for containing a great version of "Frankie," an old Bruce tune that was recorded for *Born in the USA* but not included on it. Despite the fact that this exact same version is available on other bootlegs (it's not part of Cleveland 76), the song is still one of Bruce's best tunes.

From Europe comes *Luther*, a three record boxed set supposedly named after a popular Italian soccer player who is also a big Springsteen fan. It features a nice color slick pasted over the box and is on colored vinyl. The material is variable: two records are simply repackagings of other bootlegs (including "Still on the Edge" and "Don't Look Back"). The



third record contains some of the still more River Outtakes. The River Outtakes in general are my very favorite Springsteen material (bar none) and I just simply do not understand why Bruce Springsteen does not release the song "Roulette," clearly his most impassioned song yet, clearly the most inspired performance of his career, clearly the very single best pop song he has ever penned. That said, this album does contain "Roulette" but the sound quality on these second level of River Outtakes leaves something to be desired.

A word of retraction: Last issue I mistakenly said that "Lost Live Tapes" had a black and white cover. It is indeed full color and is pretty nice.

The only other new Springsteen bootleg I know of is "The Guv'nor Strikes Back," which I haven't seen but a friend describes as "side 5 and 6 of Teardrops, quality is poor, also the cover is very bad — this is probably one of the worst boots that exists!" Enough said. 🍷

Backstreets in no manner, shape or form endorses these types of materials. Our word of advice for collectors of unauthorized materials is let the buyer beware.

(Continued from previous page)

such a case, the ad will instruct the buyer to write or call to reserve the item before sending payment.

Records sold through the mail are usually sold "at auction." They are advertised either without a price or with a minimum bid. In either case, the collector sends his bid (what he is willing to pay for the record) to the dealer, and after a specified time the dealer informs the highest bidder that he has won the right to purchase the record. When buying through an auction it's wise to adopt a bidding strategy before you begin to buy. The first rule of auction buying is to determine what a record is worth to you and then bid a little less. No matter how rare an item is, there's no use paying more than you believe it's worth. Minimum bids (the lowest amount a dealer will sell his record for) serve as a guide to the value of records.

As records become harder to find you have to bid more to get them. The more money you're dealing with the more important it becomes to compare prices from different ads. Send for as many lists of Springsteen records as you can. Even if you have no intention of buying from a collector's list, you can still use

its prices as a means of comparison.

When you're buying a record through the mail, determining the price of the record is only the first step toward actually buying it. The collector has to determine the cost of postage and insurance which is added to the record's price, and he must decide how to get his money to the dealer. Postage charges are explained in the text of individual ads. Although they vary from dealer to dealer, I find them to be reasonable and relatively insignificant compared with the other costs involved. Purchases from dealers in foreign countries include higher and more complex postal and insurance charges. These dealers will usually ask you to include one or more IRCs. An IRC is a postal order similar to a stamp that can be obtained at any post office. The advantage of an IRC is that it serves as the correct postage between any two specified places. The dealer doesn't have to worry about shipping costs, because you have already paid them when you purchased the IRC.

The way in which you pay for an item bought through the mail is usually more important than the postage costs. Sending cash is simply foolish. The buyer has no record of his payment and no way to prove that the dealer received

the money. A money order (a note which can be redeemed for cash) is a safer choice. Any post office will provide money orders in whatever currency you are likely to need for fee. If you have a savings account with a bank and are making payment in US dollars, your bank can provide a money order for a considerably lower fee than the post office. Although dealers prefer money orders, the best means of payment for the buyer is the personal check. You will have to wait three to six weeks to get your records as the dealer will wait for the check to clear, but the added cost to your purchase is virtually nothing, and your cancelled check serves as an assurance that the dealer received your payment. Visa and Mastercard are also excellent ways to make payment. They have all the advantages of a personal check without the disadvantage of delayed shipment. Most dealers will accept any form of payment, but some (especially those outside of the United States) establish limitations. If the form of payment is limited, it will be explained in the text of the ad.

Good luck getting your collection started. Hopefully, my ideas will help stop you from making the same mistakes I made. 🍷

Last issue we gave you a small glimpse of a great French comic called "Older Stinkies" that featured Bruce as the protagonist. Everyone liked it so much we felt we

had to run the entire comic this time. It's in French of course so don't ask us what it all means but the art is really well done and the Bruce drawing is great. This is from a

magazine called Metal Hurlant (France's version of Heavy Metal) and the original is in brilliant full color. Thanks to Vera Dehnke. 🍷





Classifieds

FOR SALE: BIG SPRINGSTEEN collection containing several rare items. For a list send 2 IRCs (for Europe only one) to Box 19, care of Backstreets, PO Box 51225, Seattle, WA, 98115. Neat stuff.

BRUCE COLLECTION HAS to go--collector is forced to sell all. Promos, imports, many rarities. Send SASE to Steve Reed, 2318 2nd Ave, #1098, Seattle, WA 98121.

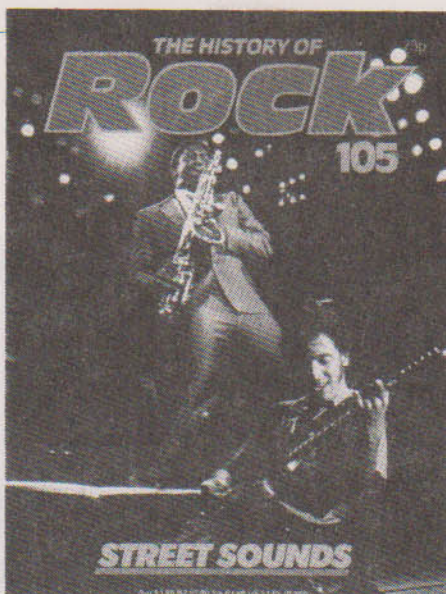
CLARENCE CLEMONS 7" US Columbia 38-04359, "Woman's Got the Power" b/w "Summer on Signal Hill." Minimum bid \$5. The Record Sleeve, PO Box 17, Woodlawn Station, Bronx, NY 10470. Send SASE for giant list of rare records by many artists.

SPRINGSTEEN FANATIC needs some East Coast tickets for August shows in NJ, NY and VA areas. Have pity on me--write Charles Cross care of Backstreets.

LITTLE STEVEN DUTCH promo posters. 16"x24", really neat posters, full color, Dutch writing says "METDE Hit Single Forever." Set sale price \$10--add \$2 for postage in the US: Overseas write to reserve first. Steven Poster, Backstreets, PO Box 51225, Sea. WA 98115.

WRITE FOR FREE BRUCE Springsteen list. Over 90 items, records, posters, many rarities. If you're a Bruce fan you'll want to see this list. Radio, Radio Records, PO Box 2901, Arlington VA, 22202, (703) 820-9181.

WANTED TAPES/PHOTOS TO trade. Send list to Jim Lubon PO Box 4403, Pittsburgh, PA 15205.



FOR SALE: GREAT UK MAG History of Rock #105 focus on Bruce and Southside. Many great photos (full color and unique). Long out of print. Set sale price \$5 plus \$1 postage in the US (\$2 for postage overseas). Write History of Rock, Backstreets PO Box 51225, Sea WA 98115.

SPRINGSTEEN TAPES (1970-1982), records, promo posters and articles for trade (no sales). Let's exchange lists. Steven Semeraro, 15 McKinley St. Lincoln NJ, 07035.

Rates

Rates are 40 cents for each word, 10 word or \$4 minimum. Name and your address are free. For \$1 extra we'll give you a box number and forward your mail. Deadline for next issue is August 15. No ads selling bootleg or unauthorized items can be accepted. Write for display advertising rates.

SPRINGSTEEN ITEMS FOR sale: Posters, 45s, magazines. For list write Pat Perkovich, 3003 S. Avers, Chicago IL 60623.

SPRINGSTEEN SET SALE: Mint imports, live lps, high quality sound, color covers, send stamp for list, John McLaughlin; 2636 Fremont Ave S., #205, Minneapolis MN 55408.

FAN WANTS TO TRADE Bruce tapes. Send your list for mine. Trade only: No sales. Richard, 2745 Monterey, #76, San Jose, CA 95111.

springsteen for sale!

Hi and welcome to my first set-sale ad on "Backstreets". All the below records are in mint conditions, unless otherwise stated. Prices are in US dollars and they don't include postage that is to add. Please write first to reserve. I'm always interested in trading against items by SPRINGSTEEN, BEATLES that I collect myself, so feel free to send me your list. Happy hunting !!!



Section I - Singles Records

ITALY - "Atlantic City/Mansion on the hill" (PS).....5.00
 ITALY - "I'm on fire (new single !!)" (PS).....4.00
 JAPAN - "Badlands/Born to Run" - Gold serie (PS).....8.00
 JAPAN - "I wanna marry you/Be True" (PS).....6.00
 SPAIN - "Sherry Darlin'/Be True" white label preme (PS).....15.00
 IRELAND - Set of 4 singles ("Born to Run", "The Promised land", "Hungry Heart", "The River") in a nice plastic display. All with PS.....40.00

Section II - LP's Records

"Born to Run" - Japanese original lp (SOPO 96).....(VG+)..15.00
 "The River" - Israel pressing with fold-open cover.....25.00 (2 lp's)

WRITE TO : MARCELLO VILLELLA, VIA PIRRO LIGORIO 18, 00153 ROMA (ITALY)

Auction

All records for sale to the highest bidder before August 15th--please honor your bids. Minimum bids are noted by "mb." Disc graded first/then picture cover if any. Satisfaction guaranteed as always.

USA 45: Dancing/same, promo white label dj copy, with promo PS, m/m, mb\$5
 USA 12": Dancing/same, promo only 12" with special cover, PS, m/m, mb\$15
 USA 45: Clarence Clemons, "Summer on Signal Hill," rare non-lp song, m, mb\$5
 USA 45: Fade Away/"To Be True," rare misprint on non-lp b side, PS, m/m, mb\$8
 USA 45: Fade Away/same, dj, m, mb\$13
 USA 45: Hungry Heart/same, dj, m, mb\$13
 USA 45: Badlands/Streets of Fire, rare stock copy for 1978, m-, mb\$7
 USA 45: Prove it all night/Factory, rare stock copy, 1978, vg+, mb\$7
 USA 45: 10th Ave/She's the One, super rare stock copy, 1975, vg+, mb\$9
 USA 45: Born to Run/same, dj, m-, mb\$9
 USA poster: Born in the USA 3x3, mb \$20
 USA poster: Nebraska, 3x3, 2 sided, mb\$25
 USA 45: Santa Claus/same, dj, white label promo, PS, m/m, mb\$15
 USA 45: Blinded by the Light, Playback promo from 1972, PS, vg+/m, rare mb\$45
 UK 45: Atlantic City/Mansion on the Hill, with great unique PS, m/m, mb\$5
 UK 45: Born to Run/Meeting, m, mb\$8
 UK 45: Sherry Darlin/Be True, PS m non-lp b-side, great PS, m/m-, mb\$6
 UK 45: Hungry Heart/Held Up, PS, non-lp b side, black type, m/m, mb\$6
 FRENCH 45: Cadillac Ranch/Be True, unique PS, pretty, m/m, mb\$5
 DUTCH 45: Santa Claus/a Billy Joel tune promo only, PS, very rare, m/m mb\$50
 DUTCH 45: Atlantic City/Mansion on the Hill, fabulous PS, rare, m/m, mb\$8
 DUTCH 45: Hungry Heart/Held Up, PS, misprint back cover, rare, m/m mb\$10
 DUTCH 45: Sherry Darlin/Be True, PS is unique, m/m, mb\$7
 DUTCH 45: The River/Ramrod, unique great PS, unique b side, m/m mb\$9
 ITALY 45: Hungry Heart/Held Up, PS is different than US, m/m mb \$5
 JAPAN 45: Born to Run/Badlands, great unique PS, fantastic, m/m mb\$10
 JAPAN 45: Hungry Heart/PS, m/m mb\$6
 JAPAN 45: I Wanna Marry You/Be True, PS, only issue of A side, m/m mb\$8

JAPAN 45: Atlantic City/Mansion on the Hill, PS, m/m mb\$5
 AUSTRALIA 45: Hungry Heart/Held Up, rare pressing, mint, mb\$10
 ARGENTINA lp: Born to Run, super rare pressing with different song order very very rare, m/m mb\$25
 ARGENTINA lp: "Obsurdad en el Suburbio" (Darkness) rare, m/m, mb\$25
 UK 12": Rosie/BTRun/River, with typos, lists E Streeters as "East Street," great cover, out of print, rare, m/m, mb\$17
 CHINA lp: The River, weird rare press with great typos, still sealed mb\$25
 US lp: Dueling Bruces parody m/m, mb\$15
 US lp: Nebraska, promo, m/m mb\$10
 DUTCH lp: Greetings, m/m mb\$10
 DUTCH lp: Wild, Innocent, has promo stamp on back, dj, m/m mb\$15
 DUTCH lp: Born to Run, same as above, m/m mb \$15
 DUTCH lp: Darkness, m/msame mb\$15
 DUTCH lp: The River, same, m/m mb\$15
 DUTCH lp: Nebraska, same, m/m mb\$15
 SPAIN LP: Saludos Desde Asbury Park, (Greetings) rare, still sealed mb\$12
 SPAIN LP: El Salvie, el inocente y el shuffle de la Calle E, (second album) rare pressing, still sealed mb\$12
 SPAIN LP: Born to Run (type on front says "No. Uno En USA," ss mb\$12
 SPAIN LP: Darkness, titles in spanish, rare pressing, still sealed mb \$12

Set sale

We've got quantity of these items; if out we'll refund your money. Add \$1.50 per order for postage in the US; overseas, write first and we'll send you a bill with postage noted. Satisfaction guaranteed.

USA 45: Dancing in the Dark, PS, m/m \$2
 USA 45: Hungry Heart/Fade Away, m, \$2
 USA 45: Born to Run/Spirits in the, m, \$2
 DUTCH 45: Dancing, PS, m/m \$5
 UK 45: Dancing, PS, m/m \$3
 USA 45: Dave Edmunds, "From Small Things" bruce song, dj promo m \$5
 DUTCH 45: Little Steven, Solidarity/Under the Gun (live) PS, m/m \$3
 DUTCH 45: Clarence, Resurrection Shuffle/Money Rescue, PS, m/m \$5
 CANADA 45: Born to Run/Spirits, blue french hall of fame label, mint \$3
 CANADA 45: Dancing, PS, m/m \$3
 USA Button: Official River promo button, 1 1/4", 2 color, licensed, \$1.50

BACKSTREET
RECORDS

PO Box 51225 Seattle, WA 98115

Money orders and cash sent out in 24 hours--checks take three weeks. Your satisfaction is guaranteed on all items.

NEBRASKA

Off the wall

Nebraska is an album of powerful,
heartfelt stories of life in America today.
Nebraska is just Bruce.....and his acoustic guitar
and harmonica recorded at home in New Jersey.
Nebraska..... Bruce Springsteen.....
The time is right!

